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An examination of an analogic-metaphoric approach to museum education and art appreciation.

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AN EXAMINATION OF AN ANALOGIC-METAPHORIC APPROACH TO MUSEUM EDUCATION AND ART APPRECIATION

A Dissertation Presented

By

MARILYN JS GOODMAN

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DEDICATION

To my mother, who, when I was seven years old, took me to the Museum of Modern Art and asked me how I felt about the paintings.

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There are always so many sources of information and inspiration that one could never possibly thank them all. Several friends and colleagues, however, clearly stand out and are deserving of note.

Of those with whom I have worked, Ellen Berezin, Curator of Education, and Jeanne Pond, Associate Curator of Education at the Worcester Art Museum, both offered their extensive knowledge and expertise. Their willingness to explore alternative museum education models with youth and adult groups visiting the Worcester Art Museum helped provide the structure for the pilots of this study.

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ABSTRACT

An Examination of an Analogic-Metaphoric
Approach to Museum Education and Art Appreciation

(February, 1983)

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Although the museum provides contact with original artworks which can enhance the aesthetic experience of young people, several factors often preclude such direct experiences. The non-art trained classroom teacher is often without sufficient prior art historical knowledge, curriculum materials, or guidance from an art or museum educator to easily make works of art meaningful to students.

This study reviews literature pertinent to the history and trends in art and museum education, art appreciation, and the aesthetic experience. Assuming that each individual will have a personal response to works of art based on prior experiences, an approach involving individual perceptions, reactions, and emotions was used to extend aesthetic sensitivity. Specifically, Synectics

techniques employing analogy and metaphor, originally conceived for industrial and scientific invention, were translated into a framework for elementary art and museum appreciation.

The purpose of this study was to develop an art appreciation workbook, based on the analogic-metaphoric model, which could be used with upper elementary grades. This study also determined the feasibility of the use of such a workbook by non-art trained classroom teachers without the assistance of an art or museum education specialist. Moreover, this study determined whether these students could successfully use such a workbook and if their response would be thoughtful, imaginative, and related to personal feelings and experiences, rather than cursory value judgments or descriptive inventories of subject or style.

Data was collected from 43 completed student workbooks involving 129 responses to three artworks. Data regarding teacher usage was collected from evaluation questionnaires and interviews with the participating teachers.

All teachers reported facility with this method and that they would utilize such workbooks for art appreciation if available. Student responses indicated

not only appropriateness for the level but also significantly high responses based on clearly identifiable personal, emotional responses to works of art.

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C H A P T E R I

Introduction

The founding of art museums in the United States was concurrent with the rise of systematic art teaching in the 1870s. From the beginning, the museum was looked upon as an educator. Its purpose was to be an example of morality, a social teacher (Parker, 1971) and a place where "class" art could be converted to "mass" art (Kaufman, 1971).

Many museums have maintained a philosophy involving an "aesthetic communion" between observer and object (Kaufman). The observer enters an exhibit, views the art work, and is supposed to automatically grasp the significance and grandeur of each piece. Such an attitude certainly favors the sophisticated and trained audience. Although it is comforting to believe that observers are "reached" by a masterpiece, this, for the most part, is far from true (Screvan, 1969) because people are not trained to study objects in the same way they are taught to read books (Spencer, 1971).

In the past few years, many museums have undergone intensive attitudinal changes in the views toward their

own educational function. The museum, unlike other formal places of education, has no classrooms, no grades, and no structured curriculum. The paintings have no words, so the viewer has to construct investigative questions for him/herself (Screvan). Such a process could be difficult for an untrained adult and virtually impossible for the unmotivated child. Consequently, there has been a dominant trend toward new and expanded museum educational programs determined to "reach individuals with personal processes toward the appreciation of works of art in their collections" (Ott, 1980). The focus of the programs is to make the art work more meaningful to the viewer.

During the 1950s, the regularly scheduled field trip to the local art museum became a standard practice in many school systems. It became standard practice that for one hour a classroom teacher would follow behind his/her students while a museum docent or volunteer hurriedly pointed out the highlights of the collection. Motivation for such an experience was to come directly from the art works or the uniqueness of the day. Teachers responded to follow-up phone calls by expressing frustration over the fact that many students cited the bus ride or the gift shop as the highlight of the visit. Furthermore, classroom teachers often expressed an uneasiness toward preparing meaningful follow-up lessons to these tours.

In 1978, the education division of the Worcester Art Museum, perplexed by the increasing number of cancellations prior to the pre-scheduled elementary school tours, initiated mini-courses for the training of docents and teachers in the utilization of the collection. These sessions covered an art historical overview of the galleries, lesson planning, interdisciplinary activities, and methods of presentation. A basic assumption was that in order to make art works more meaningful, the initial contact would have to be an active, creative experience of the mind (Taylor, 1971).

Among the motivational techniques explored in these mini-courses were perceptual games, improvisation, the inquiry approach, inventories, and the use of analogy and metaphor as a device for relating personal experiences to selected works of art. Participants reported a general feeling of ease and accessibility with a number of the methods. The analogy-metaphor approach, however, was highly lauded, in that it required minimal prior knowledge of art historiography on the part of the teacher and generated a great deal of enthusiasm from the participants.

One purpose of this study was to develop an art appreciation workbook which would focus on the analogic-metaphoric model developed by Gordon and Poze

(1968, 1972, 1975) and to determine if such a booklet could be successfully used by upper elementary students. A second purpose involved the feasibility of utilization by the non-art trained classroom teacher. Would it be possible for such teachers to deal with art appreciation without the assistance of an art or museum educator? A third purpose was to determine whether such a workbook would evoke thoughtful, imaginative, and personal responses to artworks from students using the booklet.

Statement of the Problem

The museum environment can provide many of the cultural artifacts necessary to understand our heritage and the heritage of other cultures. Unfortunately, many people still equate museums with mausoleums (Taylor), so that their facilities remain poorly utilized.

Historically, there has been much speculation about the museum's educational function. Harold L. Madison (1933) cites the museum as "not the usual teaching institution," in that its primary work should be interpretive rather than instructive. He feels the museum is a place of "things" that people come to view. The duty of the museum must be to put the viewer in touch with these "things" and hold contact as long as possible.

This concept was basically reiterated by authors such as Philip Youtz (1933), William Sloane Coffin (1933), and Mary Powell (1934). Youtz talked about the museum as a vital and concentrated type of experience, where the "ideological and symbolic" education of the classroom and textbook can be supplanted with direct visual experiences. He called for a new concept of education where "no one graduates," but rather that students are kept "educable" by prolonging the capacity for intellectual growth throughout life by developing critical skills.

Coffin and Powell were less theoretical than Youtz. Coffin again stated the function of museum education as bringing the student in contact with objects. As few museums have the staff or physical space to provide extended art appreciation courses, the rest must come from the school or individual. Powell also mentioned the unsatisfactory nature of most tours, because there is little chance of encouraging individual preference and judgment when the necessity for a passive audience prevails. Like Coffin, she left the major portion of education to the schools.

John Dewey's writings exerted great influence over the field of art education in the 1930s. His ideas of integrating art into the overall school curriculum helped

reproductions, whenever possible. Attention once more was directed toward museums.

Theodore Low (1948) was among those in the 1940s who encouraged museums to direct attention to ordinary men and women who had no special cultivation or distinction--"the middle classes." World War II brought a slew of patriotic exhibits, and Low felt that museums failed to use their materials and resources to the fullest extent at this time. By the end of the 1940s, Low was stressing the educational functions of museums. He contended that education had to be the essential philosophy of museums, and the question should be not whom to serve but how to serve.

Art educators, such as Ray Faulkner (1940, 1941), issued a research program for art appreciation suggesting, among other things, the investigation of the nature, importance, and relationship of the psychological processes, e.g., sensation, perception, intellection, generalization, verbalization, affective states, and empathy, to art appreciation. He also posed the question of the relationship between appreciation and creative activity.

During the 1960s, the National Art Education Association presented a position paper advocating art as a developmental activity rather than isolated creative

experiences. Emphasis shifted from the child-centered approach advocated by Viktor Lowenfeld (1947) to an approach which included looking, examining, and analyzing art works from the past and present. A quality school art program was to include three aspects:

1. making the art object
2. gaining familiarity with art objects and events
3. critical analysis of the art object

Since these three objectives for art education included both the study of art history and art appreciation, it was inevitable that the schools would expand art programs to include cultural institutions.

The 1970s saw a great change in art education. An important new goal was to give the student competence to make informed judgments about the aesthetic merits of works of art. The development of "critical skills" was seen as a function which encompassed the goals of all education and not just art education (Hurwitz & Madeja).

In the beginning of the decade, art educators such as Irving Kaufman (1971) called for museums to increase their educational roles. Kaufman felt that the museum official must consider contingencies within his/her own discipline as well as become aware of happenings in art education. He identified the museum as a "self-contained cultural unit which provides a uniqueness of direct exploration and

aesthetic experience. Yet it is intimately related to the ongoing conditions and events of the world in which it exists" (Kaufman, p. 13). The connecting link between the outside world and the museum is art education.

Other art educators feared art appreciation would supplant the creative act of making art. They reiterated the need for activities in art so that there could be "activity of the imagination" (Taylor). Taylor goes to great lengths to expound the virtue of "imaginative participation." He, like other authors, felt both the making of the work of art and the looking at art are active, creative experiences of the mind. These experiences can be limited by tying oneself down to one or the other.

Rudolph Arnheim (1967) refers to a gap between the spontaneous art of the child and museum masterpieces. He suggests closing the gap from both sides. On one hand, the student can use the works of artists as guideposts and inspiration. The child can observe and value these works both for their content and for the difficulty in producing them. On the other hand, the child participates by creating personal work, thereby expressing his/her feelings and valuing the process by which his/her own work evolves.

Museum educators have been eager to answer their charge, and communication between them has increased (Ott & Jones, 1979). Hurwitz and Madeja (1977) suggest that docents and volunteers have more time and flexibility plus a lack of pressure from other instructional responsibilities, so that museum programs tend to be more creative than school programs. They also cite the unique resources within the galleries and a need to increase community participation as factors that have caused museums to outdistance schools in developing the critical and aesthetic domains of learning.

Although the format has significantly changed for museum guided tours for children, a study by Shoemaker and Agar (1979) of museum educators within the National Art Education Association showed that only 9% of the museums offered workshops to teachers. More significant were statistics that only 8% sent docents or volunteers into classrooms; 1% had developed materials for children's self-guided tours; and only 11% had designed multi-unit curricula for use in either elementary or secondary schools. The overwhelming focus of museum educational programming (48%) has been to develop materials for tours within the institution conducted by docents or museum personnel. Classroom teachers have still been left, for

the most part, on their own without sufficient guidance to make works of art meaningful to youngsters.

This is of great concern to the non-art trained teacher, especially at the primary level. First, many school districts do not employ elementary art specialists, so that art appreciation is often left ignored and untouched. Second, museums are often inaccessible due to location, school scheduling, or lack of funds for transportation. Therefore, direct contact with the original art object is often impossible. Furthermore, the docent-guided single visit offers little for the classroom teacher to build upon.

Teachers have expressed interest in integrating art appreciation into their curriculum. Two factors that have caused them to shy away from this have been their own lack of art historical knowledge and the lack of study materials geared to the elementary level child. Most of the art appreciation books center around a factual approach to the subject, leaving little room for spontaneity and original thought. It is the opinion of this researcher that approaching works of art can be similar to approaching a problem creatively. Every individual will have a personal aesthetic response based on his/her prior knowledge or experiences.

Student workbooks such as Strange and Familiar (Gordon & Poze, 1972, 1975) and Making it Strange (Gordon & Poze, 1968) are based upon the assumption that "the best way to learn something new is by connecting it to something you already know about" (Gordon & Poze, 1975). The processes of learning and innovation are linked together through analogic-metaphoric techniques to evoke meaningful, personal insights from the student. In addition, the teacher is placed in the role of a guide rather than the sole source of information or the center of instruction.

An art appreciation workbook based on this approach can benefit both the non-art trained teacher and the elementary student by providing a creative problem-solving framework for dealing with original art works both within the classroom and the museum.

Art appreciation and the aesthetic experience. Weitz (1966) states that one does not need to know theories to be able to talk about art. The defining properties, the historical context, and the life of the artist are unnecessary for an immediate emotional reaction. According to Knieter (1971), "aesthetic sensitivity is man's capacity to respond to the emotional values and cognitive meanings of art" (p. 3). Therefore, one definition of art appreciation can be expressed as

extending from knowledge about art to dealing with feelings about art (Hurwitz & Madeja).

Another definition for creativity is the ability to explore and investigate. Bennett Reimer (1971) cites seven behaviors in creative and aesthetic encounters: perceiving, reacting, producing, conceptualizing, analyzing, evaluating, and valuing. Perceiving and reacting are the ends towards which all aesthetic education moves. Producing, conceptualizing, analyzing, and evaluating are means of movement toward heightened aesthetic perception and reaction. "Valuing" occurs as an outcome of effective movement in the other six behaviors. Knieter (1971) breaks down the aesthetic experience slightly differently. The first phase, focus, is an energy flow from the respondent to the work of art. Perception is a state of awareness when data from the senses is utilized. When a pattern of percepts is organized it gives rise to concepts. Affect is the response that can be either an emotional reaction or, in some cases, a physiological change. Cognition can be analysis, synthesis, abstraction, generalization, or evaluation. The last aspect, cultural matrix, is learned from past experiences.

The aesthetic experience occurs as a result of an interaction between the viewer and the object. The work

of art itself does not give the aesthetic experience unless the beholder brings things into relationship to one another and "becomes an active participant in some distinct way. . . . Each work of art, in order to become an aesthetic object, must be transmitted by a person into an event in his own life world" (Greene, 1971, pp. 23-24). The key for learning is seeing selectively in terms of past experiences and a multitude of sensations (Hurwitz & Madeja).

Feldman (1970) says that one of the unfortunate consequences of structured art scholarship is the feeling of many teachers that they must know the historiography before they can teach. What they should realize, he continues, is that there are many valid and alternative ways of dealing with actual objects and events. Overemphasis on scholarship could unintentionally, in effect, remove the individual from art appreciation.

Hurwitz and Madeja (1977) offer three approaches to art appreciation: phenomenological, associative, and multisensory. These approaches can be effective with children in that they capture the students' attention in preparation for another level of engagement.

The next level of engagement can focus on concrete information or an increased self-consciousness with regard to the encounter with the work of art. This perception,

according to Greene (1971), can clarify concepts raised in the aesthetic inquiry and is also an essential component in the development of taste.

The role of the teacher in art appreciation is, first, to arouse the imaginations of his/her students (Feldman, 1970; Greene, 1971; Hurwitz & Madeja, 1977) and second, to increase perception by utilizing instructional strategies that expand the student's knowledge. Communication between students, with the teacher as a guide, can lead to the discovery of something that was originally overlooked (Feldman).

The objectives for elementary art and museum object appreciation, and forms of creative expression, are congruent with the analogic-metaphoric approach. A workbook in this vein could provide a structure for the non-art trained teacher and the student to have meaningful, empathetic responses to works of art.

Synectics: analogy and metaphor and creative problem solving. Previously mentioned was the assumption that dealing with works of art is akin to solving a problem creatively, in that individual viewers will have unique personal responses based on their individual experiences. Especially for the young student, there is no right or wrong way to feel in this regard. Abstract inner images

and concrete ideas do not come out of the blue. They are the refined products of experiences (McKim, 1972). Knowledge builds on experience dependent on the student's interpretation of what is being learned (Norman, 1980).

According to Kozmetsky (1980), the "education of experience should assist the student in identifying his or her range of information and understanding gained through both academic and practical experience or association" (p. 152). He/she must develop personal conceptual constructs that will facilitate the ordering of knowledge into a useful problem-solving schema. Problem solving, on the other hand, can be defined as a matter of judgment developed with practice (Cyert, 1980).

Knowledge is linked to actions. "To know an object implies incorporating it into action schemata" (Piaget, 1971, p. 7). The actions are not haphazard but repeat themselves when like situations arise (Piaget). To know an object creatively is somewhat different, as creativity is a combination of knowledge that one already has and feelings that one senses (Koberg & Bagnall, 1972). Alternating back and forth between knowing and feeling is also a creative problem-solving approach that can enhance appreciation and develop a belief in self. Furthermore, it is a technique which can assist students in making quality aesthetic judgments that relate to what they

already know.

Students learn both by being taught and by self-instruction. The words pronounced by the teacher must be integrated into the student's internal production system (Simon, 1980). Rote memorization cannot be utilized if one is to have an empathetic experience with anything, especially a work of art. One must have imagination and the ability to consciously "contact" it and direct it productively in the mind (McKim). It is interesting to note that research indicates that all children are born with some creative skills, but skills that are not used may remain undeveloped and useless (Moore, 1974).

The Synectics techniques developed by Gordon (1961) seek to initiate, sustain, and renew the creative process by making the strange familiar and making the familiar strange. One hypothesis is that in the creative process the emotional component is more important than the intellectual. The irrational is more important than the rational. Unfortunately, rationality and the cognitive domain are prided by schools while emotion, the greatest motivator, is nurtured often only when a rational task is done correctly (Samples, 1976).

Gordon (1966) suggests that learning is an extension of creative perception and that this depends on making metaphors that connect the known and the unknown, the

known and known. One can gain knowledge by bringing a strange concept into a familiar context. The role of metaphoric thinking is to invent, create, and challenge conformity by extending known fragments in the search for the whole (Samples). The metaphoric tool is not a replacement for substantive knowledge, but is designed to enliven and enhance it by encouraging personal and empathetic identification (Gordon, 1966).

Synectics focuses on the use of personal, direct, symbolic, and fantasy analogy. Personal analogy is a direct identification with the elements on hand. Direct analogy is a comparison of parallel facts. Symbolic analogy utilizes objective or impersonal images (symbols) to describe a problem. Fantasy analaogy deals with wish fulfillment (Gordon, 1961). Numerous authors (Goldstein, 1980; Hanks, 1977; Koberg & Bagnall; Newell, 1980; and Rubenstein, 1975) have suggested the use of analogy for confronting new problems creatively. The learner can map the situation into something he/she already knows; see the situation from another point of view (projection); see new relationships between things compared; and becomes less prejudicial about his/her own preconceptions. Norman (1980) says, "Students appear to build new knowledge structures through analogy to some conceptual models. If there is no conceptual model provided, the student . . .

makes one up" (p. 106). Samples (1976) suggests this is unlike Piaget's theories of intellectual development in that analogic-metaphoric modes are not naturally hierarchal and do not depend on chronological age or maturity. They are more dependent on cultural influences.

The workbooks, Strange and Familiar and Making it Strange (Gordon & Poze), rely heavily on the concept of self-study in that questions and activities are posed directly to the student. The Synectics system, however, outlines a role for the teacher as a creative leader who can multiply the effectiveness of the students. The teacher can serve the group to insure every student's idea will be heard and considered through artful guidance and questioning. The leader or teacher serves the group while the group serves the task (Prince, 1970). Although such workbooks can be used without a teacher, an "adequate coaching system" can insure a deeper understanding of subject matter and ideas generated (Goldstein).

A workbook based on these principles and directed toward the appreciation of art and museum objects could greatly benefit non-art trained teachers and elementary students.

Purpose of the Study

The aims of this study were fivefold:

1. To develop a workbook based on the analogic-metaphoric model of Gordon and Poze which could be used as an instructional vehicle in the area of art appreciation and geared toward original museum objects.

2. To determine whether or not it was possible for the non-art trained teacher to successfully utilize such a workbook without the assistance of an art or museum education specialist.

3. To determine whether student responses to works of art could be more related to personal feelings and experiences encountered with these works and less of an inventory of what exists.

4. To determine whether the workbook would evoke thoughtful, imaginative, and descriptive responses from youngsters regarding works of art rather than immediate value judgments such as "I like it" or "I hate it."

5. To determine whether the proposed workbook could be successfully utilized by upper elementary (grades 4, 5, 6) students.

Significance of the Study

David Rockefeller, Jr. (1977), chairman of a national panel to review the role of the arts in education, has stated that the arts are basic to individual development in that they awaken the senses, can influence behavior and motivation, and provide unique ways of looking at the world. Among the panel's 98 recommendations were:

1. School programs in the arts should draw heavily upon all resources in the community.

2. Workshops and in-service seminars on the arts should be provided for teachers.

3. New curricula should be developed. Old curricula should be re-evaluated. Models should be disseminated.

4. Restructure teacher education so that prospective teachers receive training in art and art appreciation.

5. Teachers and administrators should be trained and acquainted with community arts resources such as museums and how to use them.

In light of major cutbacks in education budgets, schools must begin to search for alternative methods of promoting aesthetic goals. Just as museums could never financially support a total art education program, schools will be forced to expand their boundaries outside of the classroom.

It is important to ascertain whether the non-art trained teacher can, without the assistance of an art or museum education specialist, successfully and comfortably utilize a workbook to "teach" the appreciation of art and museum objects.

It is equally important to ascertain whether the Synectics model, which utilizes creative problem-solving techniques such as analogy and metaphor, can enhance the responses of elementary students to works of art.

The results of this study may serve to influence museum educators who design materials for classroom use. The results may also serve as a guide for the development of art appreciation curricula for the elementary grades in school systems that do not employ or have reduced art specialist staffs.

Methodology

A review of the literature was made to provide a rationale both for the need for a personal and empathetic approach to art appreciation and the use of analogic-metaphoric problem-solving techniques as instructional vehicles toward this end. A selected historical overview of museum and art appreciation, covering recent innovations and goals, was included in respect to this approach.

A booklet for upper level (grades 4, 5, 6) elementary students was developed utilizing the basic concepts and format of Making it Strange and Strange and Familiar (Gordon & Poze, 1968, 1972, 1975). This workbook adhered to the analogic-metaphoric approach of Gordon, Poze, Samples, and Prince.

A short (approximately one hour) workshop was offered to 10-15 non-art trained teachers, specifically upper intermediate elementary classroom teachers, to acquaint them with the exercises and goals in the workbook. Information concerning the role of teacher as leader-facilitator was discussed at that time. This workshop was held at the Worcester Art Museum, Worcester, Massachusetts. Teachers selected themselves for this study by responding to a flyer distributed by the Museum to all fourth, fifth, and sixth grade teachers in the 44 public elementary schools in the city of Worcester, Massachusetts.

The workbook contained activities pertaining to four works of art in the collection of the Worcester Art Museum. These works represented four different historical periods and styles but were confined to paintings due to the limitation of the Museum's sculptural collection. All four works were selected from pieces on permanent view. A color transparency of each work was provided for each

participating teacher in order to facilitate this study.

To gather evidence to accomplish the aims of this study, data from the following sources was collected:

1. An evaluation questionnaire patterned after the Science Curriculum Improvement Study Model was sent to all participating teachers.

2. Interviews with all participating teachers were held to ascertain the feasibility of the workbook, teacher ease in utilization and attitudes toward the workbook.

3. Workbooks were collected at random by teachers from three to four students in each participating class. These will provide data to determine:

a. If student responses were related to personal experiences; more thoughtful, imaginative, and descriptive than cursory value judgments and show empathy to the works of art

b. If students offered detailed responses rather than one-word answers

c. If the questions and activities could be used with museum art works and were appropriate for the subject and the abilities of the students

Limitations of the methodology. The researcher was the principal collector and evaluator of data. This creates the possibility of researcher bias, which has only

minimally been controlled in the evaluation design. The researcher developed the proposal and both coordinated and conducted the teacher workshop. In addition, the researcher was formerly employed by the Worcester Public Schools. Possible prior association with teachers could possibly influence teacher response to the interviews and evaluation forms. The study was limited to Worcester Public School teachers of grades 4, 5, and 6, none of whom were trained or certified in the area of art. Selected paintings were limited to the collection of the Worcester Art Museum and four historical or stylistic periods.

Delimitations of the Study

1. The workbook and workshop were only offered to Worcester teachers. As a result, a local rather than a national sample was obtained.

2. The workbook and workshop were only offered to non-art certified teachers. Use of the workbook by art or museum educators could influence the results. This factor was not studied.

3. This study aimed to determine the feasibility of non-art trained teachers' utilization of the workbook as well as the depth and scope of student responses. It was not designed to provide statistical results.

4. Other methods have been used with children to enhance art and museum appreciation. No comparison was made between these methods and those utilized in this study.

5. Since the population from which the data was obtained for the study was limited to those teachers who voluntarily registered for the workshop, the population does not represent all non-art certified teachers. Conclusions are limited to a select group.

6. Activities and questions in the workbook were presented to students by different teachers. Teacher effectiveness could possibly influence the students' responses to the approach. This factor was not studied.

Chapter Outline

This chapter offered an introduction to the study by presenting the need for a personal, empathetic approach to the appreciation of art and museum objects as well as the problem of a lack of museum-oriented art appreciation curricula for elementary teacher and student use.

Chapter II reviews several areas of literature central to the study:

1. A selected overview of art and museum education including recent innovations and goals

2. Art appreciation and the aesthetic experience

3. The use of the analogic-metaphoric problem-solving technique as an instructional device

This chapter synthesizes these research areas into a framework which provides a rationale for developing a metaphoric workbook for empathetic art appreciation at the elementary level.

Chapter III describes the workbook as well as its dissemination and implementation in Worcester, Massachusetts. Procedures for selecting the population that was studied, data collection, and evaluation criteria are discussed.

Chapter IV presents the results of the evaluation and data collected during the study.

Chapter V presents conclusions, an interpretation of the data, discusses the implications and significance of the findings, and includes recommendations for further study.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

The first section of this chapter presents a selective overview of art and museum education. This includes a brief history of the founding of museums, from the opening of the Louvre in 1793 until the 1870s, when three major institutions, the American Museum of Natural History, the Boston Museum of Fine Arts, and the Metropolitan Museum of Art, were chartered primarily for educative functions. Following the major museum movement of the 1870s and the 1880s, there was a period of little activity in museum education; but at the turn of the century, leaders emerged who addressed issues related to the "true" purpose of museums. Controversies gleaned from research in this area are presented, as are the views of others who, at a later date, specifically addressed the question of the educational role of the art museum. Because the emergence of art museums was concurrent with the rise of systematic art teaching in the United States, and because the development of art educational instruction underwent several shifts in philosophy during the

twentieth century, literature pertaining to the attitudes toward art appreciation is also reviewed historically. This section concludes with a discussion of recent developments in museum education, including its current goals and innovations.

The second section of this chapter reviews the literature regarding art appreciation and the aesthetic experience. This is particularly important to both art and museum educators, if guiding viewers in their observations of works of art is to provide a meaningful aesthetic learning experience. Individual perceptions, reactions, and evaluations will be discussed in regard to the aesthetic encounter. The use of personalized emotional response as a mechanism for extending aesthetic sensitivity is the conceptual basis for the use of an analogic-metaphoric approach to art appreciation.

The last section of this chapter specifically addresses the use of analogy, metaphor, and the creative problem-solving approach as an instructional device for art appreciation and museum education. Synectics techniques developed by William J.J. Gordon will be discussed and analyzed as a means of gaining knowledge and extending creative perceptions about works of art. This chapter synthesizes these three research areas into a framework which will provide a rationale for the

development of a metaphoric workbook for empathetic art appreciation at the elementary level.

The Founding of Museums: A Brief History

The establishment of art museums can be linked very closely to events in history. There was no one reason which could be interpreted as a universal force, nor was there one person who could claim responsibility or credit. Napoleon expanded the Palais du Peuple after the French Revolution, to give his countrymen access to both national treasures (formerly reserved for the aristocracy) and the spoils of military conquest (Nochlin, 1971). The Louvre, as it later became known, opened its doors in 1793 in the spirit of the Enlightenment, but the palatial grandeur of the setting overwhelmed and awed visitors (Rawlins, 1978). The average citizen could not focus on the works of art because the environment in which they were housed was alien and overpowering. Henceforth, educational gains were, for the most part, limited. There was no attempt to explain or interpret works beyond a general exposure for the public.

Victoria and Albert opened their museum in 1852 as a reaction to the Industrial Revolution. Fearing that the new technology would obliterate handmade crafts, they

sought to preserve these objects while maintaining an industrial consciousness (Newsom & Silver, 1978). This particular concept later carried over to American education, in that industrial design was the first art form adopted by the public schools.

In America, the first concept of a museum was actually little more than a library. In 1773, the Library Society of Charlestown, South Carolina, collected materials and established the first institution in the provinces which would be open to the public as a museum. This endeavor did not flourish, nor did any other similar institution connected with a university, because of a lack of energy, publicity, and dedicated collector-entrepreneurs (Cremin, 1980).

Cremin (1980) cites three men who did strive for this goal, with very different outcomes. Pierre Eugène Du Simitère created the American Museum in Philadelphia in 1782. Watercolor sketches, made by Du Simitère, supplemented collections of fossils, snakes, shells, and coins. The American Museum did well for a short period of time, but folded when Du Simitère died.

Also in Philadelphia, and in the same year, Charles Willson Peale constructed an exhibition room adjoining his home. This later became known as Peale's Museum or the Philadelphia Museum. Peale, who had previously studied

painting with Benjamin West, began, in the course of his military service during the Revolution, to paint miniature portraits of colonial leaders such as George Washington, Nathanael Greene, and the Marquis de Lafayette. Open to new ideas, Peale was also passionately committed to "moving pictures," a combination of transparencies painted on glass and accompanied by sound and light effects. These he also exhibited, in order to create miniature worlds where "all the learned and industrious would flock, as well as to gain as to communicate, information" (Cremin, pp. 318-326). When Peale's collections and art outgrew his quarters, he moved everything to the vacated State House where, as a dedicated educator, he also published catalogs, lectured to the public, and collected a library. Peale's two sons, Rembrandt and Rubens, followed their father's tradition and established their own museums as well. Rembrandt opened his institution in Baltimore in 1814, while Rubens opened Peale's New York Museum in Manhattan. Rubens' museum was in constant rivalry with his father's original building and, in 1837, the original Philadelphia Museum went into receivership.

The third man, Phineas Taylor Barnum, through shrewd financial maneuvers, acquired control of both the American Museum and Peale's New York Museum in 1841. He transformed them into a new American Museum, which soon

became world renowned. Barnum added to the existing collections what he called "transient attractions": jugglers, gypsies, ventriloquists, dwarfs, and even Indians performing tribal dances. Many people flocked to this museum, as it was considered an excellent entertainment and instructional vehicle for children. Barnum successfully shifted the focus from "instruction with a modicum of entertainment to entertainment justified by a modicum of instruction" (Cremin, pp. 318-326).

In 1845, Congressman Robert Dale Owen of Indiana submitted a bill to Congress which incorporated an earlier proposal by Senator Benjamin Tappan of Ohio. Owen called for a museum which would disseminate information to the people and also instruct any student who might be admitted. The legislation that was eventually adopted in 1846 made provision for a geological and mineral cabinet, a museum of natural history, a chemistry lab, a gallery of art, and a library that would contain "all the valuable documents pertaining to human knowledge" (Cremin, pp. 285-287). Thus, the Smithsonian Institute was born.

Although some groups, like the American Academy of Fine Arts (which collected copies of European sculpture, painting, and architecture), specialized in their exhibitions, prior to 1870 museums could be classified as a mélange of incongruous offerings. The scarcity of

treasures in early America had led to the practice of combining diverse objects in early museums such as the Wadsworth Atheneum (1844) in Hartford, Connecticut. Exhibitions were jumbled collections of curios, Indian relics, mineral specimens, and portraits (Taylor, 1975; Bazin, 1969).

As wealth became more easily attainable during the latter half of the century, donations from rich philanthropists with a sense of public responsiblity and aspirations for national acclaim became the source of many collections. The patronage also determined the educative role of museums, because any curriculum for instruction was dictated by the donors (Cremin).

The Educational Role of the Art Museum

Three significant institutions--the American Museum of Natural History, the Boston Museum of Fine Arts, and the Metropolitan Museum of Art--were formed almost simultaneously. These and others, such as the Philadelphia Museum of Art and the Art Institute of Chicago, were created primarily as educational institutions and not merely as collections of artifacts (Rawlins). The 1870s erased the name, "Cabinets of Curiosities," and firmly established museums as cohesive

institutions of public education. The 1870 charter of the Metropolitan Museum of Art, for example, includes the following purposes of establishment:

> Encouraging and developing the study of fine arts, and the application of arts to manufacture and practical life; of advancing the general knowledge and kindred subjects, and, to that end, of furnishing popular instruction (Lerman, 1969, p. 46).

Another factor that contributed to the major museum movement of the 1870s and 1880s was the result of a complex interaction between social and cultural factors. "Post-Civil War affluence, resulting from the growth of industrialization, led to an expansion of philanthropy and a new interest in art collection" (Rawlins, p. 5). Americans were now importing many more works of art from Europe than they had in 1850. Art auction sales boomed. The post-Civil War era also led to the establishment of historical and antiquarian societies, institutions thought to preserve our cultural heritage while appealing to the new interest in history. Education movements were stressing universal schooling and faith in the educability of the common man. Historical societies, libraries, and museums were viewed as supportive systems to the public schools. Moreover, the late-nineteenth century was filled with an enthusiasm for learning. Reading groups, scholarly and professional societies, mechanics'

institutes, and local fairs sprang up quickly throughout the country (Newsom & Silver). The drive toward self improvement was strong. Petitioners went so far as to demand that museums open their doors on Sundays, so that the working person could visit and partake in activities.

An interesting interpretation of the establishment of museums is set forth by Rawlins (1978). She states that wealthy philanthropists, such as Andrew Carnegie and J. P. Morgan, may have had the desire to impose social control upon an unruly urban population. The wealthy classes sought to civilize and control the poor masses. Providing aesthetic education could serve to "elevate the lower orders" (p. 5) by providing cultural refinement as well as the possibility of vocational training. It was believed that contact with paintings and objects of beauty would "rub off" on the viewer. It was also thought that such exposure would beneficially influence manufactured articles. The virtues of art were extolled by many as an aid in the development of a well-informed citizenry.

Very few museum educational activities flourished between 1870 and 1900. Early charters citing educative functions were generally ignored during this time, except in practicing art schools, where these charter functions were fulfilled in a modest way (Garrard, 1979). Instead, Americans looked to Europe for models. Curators began

building painting collections. The acquisition of furniture led to the practice of arranging period rooms. Even the architecture of museum buildings constructed during this time strongly resembled that of European palaces and estates.

At the turn of the century, the museum movement expanded. Existing institutions were doing well. New institutions were opened in many cities across the country. In 1906, the American Association of Museums was founded and, subsequently, records and magazines were published. Thus began the ongoing debate over the true purpose of museums.

There were vocal leaders, such as Benjamin Ives Gilman of the Boston Museum of Fine Arts, who held the conservative view that a museum was a collection of objects which could elicit aesthetic experiences (Rawlins). Gilman had complete faith in each work of art having its own power to instruct. Although he was actually the first to utilize docents (teacher- lecturers) within the galleries, he made it quite clear that instruction should be based directly upon each work of art and not from or about it (Newsom & Silver). It was assumed that visual contact with the artwork was all the viewer needed to achieve an aesthetic experience. Gilman believed that such an overwhelming experience would,

therefore, be educational, even if the viewer was provided with no additional information about the artist, period, or historical context of the work.

Two men who began their careers as librarians held views opposed to those of Gilman. John Cotton Dana, Director of the Newark Museum from 1909 to 1929, advocated public instruction, programs with other educational institutions, and the integration of art appreciation into the school curriculum. In The Gloom of the Museum, published in 1917, Dana expressed his dissatisfaction with current practices:

> By no right in reason whatever is a museum a mere collection of things . . . yet precedent has so ruled in this field that our carefully organized museums have little more power to influence their communities than has a painting which hangs from the wall of a sanctuary. . . . To make itself more alive, a museum must do two things: it must teach and it must advertise. As soon as it begins to teach it will of necessity begin to form an alliance with present teaching agencies . . . (Low, 1942, p. 11).

Dana established art classes, lecture series, and apprenticeship programs in museum work. He believed the museum could serve the American people and that as a public institution, it could take part in the overall social process (Newsom & Silver).

One of Dana's most important contributions was in the area of personal aesthetic taste. He shunned the idea of an elite few choosing what was to be called "art," and

ridiculed the dogmatic decisions of the "experts." Dana practiced what he preached by opening his museum to avant-garde artists such as members of the Ashcan School. He scheduled shows of Primitive Art long before such a practice was either acceptable or fashionable. He repeatedly encouraged visitors to make individual evaluations and express personal preferences. Dana also stressed that aesthetic museum experiences should be integrated with the life experiences of children (Rawlins).

In 1907, Henry Watson Kent became the Supervisor of Museum Instruction at the Metropolitan Museum of Art in New York City. He immediately urged the opening of branch museums to "reach out" to a wider public (Newsom & Silver). Kent also held the motto of "art for the people's sake" (Dobbs, 1971, p. 40), and tried to implement the museum's charter commitment to education. His accomplishments included the establishment of gallery lectures, slide libraries, school programs, publications, travelling exhibitions, films, and radio broadcasts of Saturday morning storytelling (Tompkins, 1973). School groups or interested individuals could request private instructional tours at the Met. He even developed programs for handicapped students who were physically unable to visit the galleries. Kent's ideas were responsible for the opening of the Junior Museum

(Rawlins), which even today reaches a wide audience through both studio classes and participatory exhibits. He continually maintained that the primary purpose of the Metropolitan Museum was "enjoyment, . . . study, . . . [and] for the profit of the people" (Dobbs, p. 40). Dana and Kent, however, were exceptions rather than the rule in the early twentieth century. Most museum professionals clung to more traditional and limited ideas about museum education.

The period between the two wars, including the economic depression of the 1930s, strongly affected museum educational activities. Poorly paid museum workers who were lucky enough to hold their jobs took salary cuts to continue their "missionary" work. Many programs were cut or severely limited. Galleries had to be closed. Some museums, recognizing the need for pleasurable activities and escapes from the everyday problems of life, began free gallery talks. The Syracuse Museum, for example, ran regular workshop classes for men on relief. Private donations were very sparse at this time, and museums realized that they would have to build a case for public support through federal funding. Though the Depression curtailed programs at first, " a combination of New Deal money and private foundation funds" (Newsom & Silver, p. 16) was available for many types of experimental

educational programs. Since receipt of such funding was usually contingent upon performing educational services, the museums sought to expand their audiences. Foundations were now viewing museums as outreach educational institutions.

Concurrently, progressive educators such as John Dewey (1937) were advocating the integration of art with general education. He felt that art should not be placed on a pedestal or separated from life. Dewey (1958) rejected the notion of a museum as a mere repository of objects. He felt that the definition of art in museums should be expanded to include contemporary art forms such as jazz, comics, and films. As Dewey's ideas caught on in the schools, museums began to follow his notions of learning by doing. Subsequently, numerous studio art classes for children were offered at museums during the twenties and thirties.

In the thirties, more and more museum people began to air their views in relation to educational functions. Harold L. Madison (1933) cited the museum as "not the usual teaching institution" (p. 7), in that its primary work should be interpretive rather than instructive. He felt that the museum was a place of "things" that people came to see. The duty of the museum was to put the viewer in touch with those "things" and hold contact as long as

possible. Madison went on to say that this interpretive education could take place through exhibits, publicity, and properly worded labels.

This concept was basically reiterated by Philip Youtz (1933), William Sloane Coffin (1933), and Mary Powell (1934). Youtz (1933) talked of museums as vital and concentrated types of experiences, where the "ideological and symbolic" education of the classroom and textbook could be supplanted by direct visual experiences. He called for a new concept in education, where "no one graduates." Students would be kept "educable" if education prolonged the capacity for intellectual growth throughout life. He emphasized the nurturing and development of critical skills (pp. 6-8).

Coffin (1933) and Powell (1934) were somewhat less theoretical. Coffin again stated that the function of museum education was to bring students in contact with objects. He went on to say that few museums could have the staff or space for extensive art classes. After the museum supplied the stimulation and materials, the rest would have to come from the school or individual. Today, it is humorous to note that Coffin realized an inadequacy in the practice of school tours when he described the difficulty of keeping students at the back of the line interested. Although the tradition of lining students up

to view a work of art was considered unsatisfactory by museum educators such as Coffin, he offered no alternative solutions.

Powell also wrote of the unsatisfactory nature of tours because they did little to encourage individual preference and judgment and, at the same time, demanded audience passivity. Although, like Coffin, she left the major portion of education to the schools, she did suggest encouraging the formation of small art clubs and showing films and artifacts to small groups of advanced students. This was to be done in lieu of the traditional story hour. She also suggested that students be encouraged to draw, so that the talented few might be discovered.

Theodore Low (1948) was among those of the era who encouraged museums to direct special attention to ordinary men and women who had no special cultivation or distinction--"the middle classes." World War II brought a slew of patriotic exhibitions, and Low felt that museums had failed to use their materials and resources to the fullest extent during that time. By the end of the 1940s, Low was stressing the educational functions of museums. He contended that education had to be the essential philosophy of museums, and the question should not be whom to serve, but how to serve (Newsom & Silver).

During the 1950s, more people began to visit museums for recreational purposes, but it was not until the political and social unrest of the late 1960s and early 1970s that museum administrators acknowledged and actively pursued their educational duties. Students were demanding relevance in their studies. Ethnic and racial groups were calling for an increase of minority exhibitions. Women sat on the stone steps of museums shouting that more attention must be paid to the female artists previously ignored by curators and art historians (Lippard, 1979, pp. 103-114; Munro, 1979). Artists in general demanded that exhibition practices become more democratic and open minded so that highly experimental works might also be included. Legislation ruled that museums would either have to adapt to the needs of the handicapped or risk losing federal funding.

From the beginning, the museum was looked upon as an educator. Its purpose was to be a civilizer, an elevator of morality, a social teacher (Parker, 1971), and a place where "class" art could be converted to "mass" art (Kaufman, 1971). However, a combination of public pressure and financial need caused museums to respond to wider audiences, thus beginning the development of creative educational programming.

Thus concludes an historical overview of the educational role of museums. An examination of methods and programs evolved and executed during the last decade, and an overview of more recent attitudes, will be discussed later in this chapter.

Changing Attitudes Toward Art Appreciation

The founding of art museums in the United States was concurrent with the rise of systematic art teaching in the 1870s. The city of Boston, Massachusetts, led the way in this respect in 1863; within five years other Massachusetts cities with populations over 10,000 were required to teach drawing to boys over fifteen years of age (Newsom & Silver).

One of the first lists of objectives for art education was written in 1899 by a Committee of Ten on Drawing organized by the National Education Association (Klar, Winslow & Kirby, 1933). Among these objectives was the development of an appreciation for the beautiful.

Since World War II, much has been proposed or written about museum reforms, but not all museums have done very much about these issues. Interestingly, public school art educators have also gone through a period of expansion and redefinition of their own roles in relation to the general

education process. A brief examination of art educators' changing attitudes toward art appreciation might be helpful in understanding the current collaborations between schools and museums.

In the early twentieth century, art appreciation was identified with the "Picture Study" movement (Hurwitz & Madeja, 1977) and generally accepted as part of the art curriculum. Classroom procedures usually followed a set format. Several reproductions were clearly identified for study, with emphasis being placed not on the dynamics of a work, as is done today, but rather on the moral tone of the work, e.g., beauty, patriotism, religious significance, etc. Often, these reproductions were used to tell a story either about the artists or about the subject matter portrayed in the work. A popular book of the time, designed to aid teachers in the instruction of art appreciation was L. L. Wilson's Picture Study in Elementary Schools (1899), in which each school of art was represented by four or five examples. Accompanying these were questions such as "What are the dogs doing [in this picture]?" or "Where is this?" (p. 13)

During the 1920s, teachers began to focus on principles of composition (line, shape, value, balance, etc.) as a structure for analyzing works. Arthur Dow (1913), through his own extensive study of Japanese art,

devised a set of principles of composition which became a vocabulary teachers could apply toward any picture. Along with this, Dow offered a set of teacher-directed exercises. Dow's methods, however, were very similar to the Picture Study approach, in that they often employed narrative and theoretical methods based on subject matter. Additionally, the rigidity of such a structure tended to negate any possibilities for expression of personal taste.

The 1920s was a time of significant change which included a shift in emphasis from fine arts to art appreciation and applied arts. Teachers, including those in subject areas other than art, began to expand discussions of appreciation to include objects in the environment. The purpose was to develop a consumer population with good taste. Helen Ericson (1926) wrote about the "cultivation of art standards" and recommended color schemes and classroom furniture arrangements which would better the child's environment. Margaret Mathias (1929) encouraged moving beyond painting into sculpture and architecture, in order to bond art appreciation to both fine arts as well as daily living.

In the late 1920s and early 1930s, the rise of scientific investigation in education brought together art educators and psychologists in the formal testing of art

appreciation concepts. This effort to quantify phenomena was characteristic of a movement that developed during and after World War II (Hurwitz & Madeja). Tests included such things as asking children to rank objects and designs for merit (McAdory, 1929) and discriminate between inferior and superior samples of the same art object (Christensen & Kaswaski, 1925). This movement, however, was short lived. It was not until World War II that art educators again began to develop evaluative instruments for their field. One such test which was widely used was the Meier Art Test, "Art Judgment" (1940). This test, however, did not measure perceptual achievement but rather innate perceptual attitudes.

As previously mentioned, John Dewey's (1958) writing exerted great influence over the field in the 1930s. His ideas of integrating art into the overall school curriculum helped formulate current trends in interdisciplinary education. Dewey rejected the notion of a discrepancy between active (studio) and passive (art appreciation) education. He felt both aspects contributed equally to aesthetic education. While art appreciation programs increased at the secondary and university levels, few were attempted at the elementary level. Emphasis was placed on creative expression.

Another leader, Thomas Munro (1929), also placed great value on creation and response. He urged that students frequently be asked to make clear judgments based on reason and supported by facts. In a later work (Munro, 1932), he outlined a format for picture analysis which encouraged pupils to form their own opinions using questions such as, "What is the most striking element of the picture and why?" (p. 4)

The 1930s saw an increased interest in art on the part of both the schools and the general public. The causes were both sociological and aesthetic. Under the Roosevelt administration, there was government support for art projects. In addition, the Progressive movement in education aided in the acceptance of art into the curriculum and advocated evaluation of art appreciation instruction as well as creative experiences with art media (PEA, 1940). Although debates over the museum's role in art appreciation were ongoing since the 1920s, it was only during the latter part of the 1930s that the public began to consider the museum as a possible influence on art appreciation in the schools. New patterns for docents were developed, and many Saturday morning classes evolved at this time (Hurwitz & Madeja).

One such project at the Park Museum in Providence, Rhode Island, was reported by Maribelle Cormack (1932).

Students between the ages of six and sixteen participated in art classes, dramatics, field trips, nature study, and museum games. Programs such as this were often inter-disciplinary, in that they included architecture, science, theatre, and social studies with the study of art.

Powell's (1934) was a voice strongly supporting the use of original art whenever possible. Youtz (1933) talked of the new museum education that would obliterate "a series of unrelated private memorials" (pp. 6-8). Perhaps the new consciousness toward the utilization of museums would best be described by John Cotton Dana: "probably no more useless public institution, useless relative to its cost, was ever devised than the popular ideal, the classic building of a museum filled with rare and costly objects" (Dana, 1920, pp. 9-10).

The 1940s gave rise to the question of analysis and synthesis. It was believed that the isolated examination of works of art, with emphasis on compositional elements, did little to help students grasp the overall significance of the works. More and more, art appreciation was expanded to include discussion of content, meaning, medium, and historical importance (Hurwitz & Madeja).

Ray Faulkner (1940, 1941) issued a research program for art appreciation, suggesting, among other things, the

investigation of the nature, importance, and relationship of the psychological processes (e.g., sensation, perception, intellection, generalization, verbalization, affective states, and empathy) to art appreciation. He also posed the question of the relationship between appreciation and the creative activity.

Edward Rannells (1946) wrote nine objectives for art appreciation instruction in the junior high schools. It was his strong belief that such education should be deliberate and not adjunct to a studio program. It was Rannells who pioneered what is now called aesthetic education within a framework of kinesthetic, visual, and tactile experience.

It was also during this period that the Progressive Education Association Committee on the Function of Art in General Education (1940) ventured forth a radical idea for the time. The committee advocated the idea of utilizing the actual artwork for study whenever possible, instead of poor reproductions or postcards.

The man who is considered by many the father of art education, Viktor Lowenfeld (1957), published the first edition of Creative and Mental Growth in 1947. Although Lowenfeld strongly leaned toward creative experiences, his child-centered approach was also a vehicle by which he felt art appreciation should be taught: "comprehension,

however, is geared to the individual and his growing sensitivity to meaningful aesthetic discoveries and not to the evaluation of the aesthetic product" (Lowenfeld, 1957, p. 34).

Technical advances of the 1950s helped improve the quality of slides and reproductions for classroom use. Yet even though the regularly scheduled field trip to the local art museum became a standard practice in art programs, instructing the student in various art media and techniques was still the major focus of art education.

At the same time, museums were still debating their own educational functions. At a meeting of the Tenth Annual Conference on Art Education, held at the Museum of Modern Art in New York City, many of the discussions centered mainly on ways to lure young people into the galleries. Once again, a sense of elitism found its way into these dicussions. The minutes of this meeting show a general agreement that good taste should be part of all activities museums undertook (Art Education and the Quality of Human Action, 1952). This attitude recalled the heated dialogues that had occurred at the earliest meetings of the American Association of Museums. Professionals were split as to whether a museum should be a quiet sanctuary for aesthetic contemplation, catering to the cultural elite, or a mass educator (Ripley, 1969).

During the 1960s, the National Art Education Association presented a position paper advocating art as a developmental activity rather than a series of isolated creative experiences. Emphasis shifted from the child-centered approach advocated by Viktor Lowenfeld to an approach which included looking, examining, and analyzing artworks from the past and present. The NAEA paper clearly stated that a quality school art program should include experiences in four areas: (1) seeing and feeling visual relationships, (2) producing works of art, (3) knowing and understanding about art objects, and (4) evaluating the art product. The paper continued to stress this diversification of art education. Although each grade level should be provided with selected and organized experiences of different degrees of intensity and complexity, the four aspects of perceiving, performing, appreciating, and criticizing must always be included (Essentials of a Quality School Art Program, 1968).

June McFee (1961), for example, emphasized an approach to appreciation which focused on the importance of art as a means of cultural maintenance. She stressed art history as a vehicle for gaining insights into other cultures as well as our own.

Since the objectives for art education included both the study of art history and art appreciation, it was

inevitable that the schools would expand art programs to include cultural institutions. The 1970s saw a great change in art education. An important new goal was to give the student competence to make informed judgments about the aesthetic merits of works of art. However, art educators such as Wilson (1971) said that a dominant trend had been "toward teaching students to like the 'right' things rather than toward an open experience of a work of art." This, he felt, must still change "if art appreciation is to be more than training students to like what is currently aesthetically safe and acceptable" (p. 509). The development of "critical skills" was seen as a function which encompasses the goals of not just art education but all education (Hurwitz & Madeja).

This view has been upheld and promoted by both art and museum educators over the last ten years. One indication of increased collaboration by these two groups is the attendance of museum educators at the National Art Education Conference in St. Louis, Missouri, in 1976. Although interaction between the two groups was somewhat limited at the time, and the first museum education panel spoke only to a sparse audience of other museum educators (Mayer, 1980), the result was the establishment of a separate museum affiliate of the NAEA in 1979. Full-fledged "Division" status was subsequently voted upon

by the overall NAEA membership and then granted in 1981.

National studies (Museums U.S.A., 1973; Museums U.S.A., 1975) have shown an increase of 51% in museum educational activities between 1971 and 1973 alone, the majority of these activities involving school and youth groups. The emphasis on education, or providing educational experiences for the public, was considered of primary importance to most of the nation's museum directors. Providing aesthetic experiences was ranked second, while the conservation and preservation of works of art received a lower priority. Needless to say, these programs and activities have grown by leaps and bounds. The next section deals with current thought and collaborations between museums and schools.

Recent Trends

In the past few years, many museums have undergone intense attitudinal changes concerning their own educational functions. Of course, many institutions have continued the "walk and gawk" tours, and many have also preserved the sanctity of the lecture hall as the podium for preaching about art rather than teaching about art. Other museums, however, have thrown off the cloak of exclusivity in favor of new and dynamic educational

programs. Ongoing communication, the desire to reach new audiences, funding, and public demands are but a few of the reasons for change.

According to Robert Ott (1980), museum educators are a new breed, determined to "reach individuals with personal processes toward the appreciation of works of art in their collections" (pp. 7-9). Ott cites several trends. First, much of the recent museum education programming is highly creative. Reasons for this include the fact that museums have more flexibility regarding time, scheduling, and available resources than do schools.

In addition, museums lack the traditional school institutional pressures: docents and volunteers rarely have instructional responsibilities beyond their assigned tours. These factors, along with the unique resources within the galleries and the need to increase community participation, have helped museums outdistance schools in developing the critical and aesthetic domain of learning (Hurwitz & Madeja).

Second, communication among museum educators has increased. A growing number of national and international organizational meetings has allowed for the structured exchange of ideas among dedicated professionals (Ott & Jones, 1979). Organizations such as the New England Museum Association, the American Association of Museums,

and the National Art Education Association, to name a few, have expanded annual conference program options to meet the needs of this group as well as to increase collaboration between museum and art educators. Perhaps more important, these programs have made educators more visible within the museum profession and have increased collaboration between diverse departments within the same institution.

Third, Ott (1980) identifies a premise which has again been embraced: that the museum must help the individual understand art. This, he states, if combined with an acceptance of the uniqueness of every individual, can continue into lifelong learning based on personal understanding. Ott recognizes that the museum itself can merely attempt to expand a student's horizons, while the educator is the real catalyst between the work of art and the viewer's perceptions. "The basis of what is to be learned through museum education is the fulfillment by the individual of his/her appreciation of art" (pp. 7-9).

The museum and society. Before examining recent attitudes toward the museum's educational role, it is necessary to look at recent attitudes toward the museum in general as an institution within society.

Joseph Noble (1971) expounded the theory of museums as an integral part of national life. He said attendance would rise in direct proportion to the increased availability of leisure time and increased interest in cultural matters. Inversely, Noble also felt that any major problems of the nation and/or the world would have a profound effect on these institutions.

Such an attitude is underscored by Barbara Newsom (1975). She again points out the social aspect of museums, citing them as places for lunch, shopping, jazz concerts, dates, and even anti-war rallies.

To some, the museum has become the nucleus of society today, as the salons were once in years past.

> As the art museum moves to the center of our cultural life it has acquired responsibilities unknown to museums in former times. A vastly larger public of very mixed backgrounds presses a wide range of claims on staff and facilities originally intended to minister to smaller and more specified interests. The museological arena is no longer neatly divided . . . between the casual tourist and the entrenched connoisseur. . . . [People] now look to the museum for pleasure, enlightenment, information and spiritual solace, and in responding to this appeal, the museum has been obliged to modify a good deal more than its budget or its physical premises. It has been obliged to redefine the very basis of its existence (Kramer, 1974, p. 19).

Yet there are others who feel the true impact of museums has been overblown and that the educative effects are illusory. Mary Garrard (1979), art historian and past President of the College Art Association's Women's Caucus,

states that museums are, in actuality, "relatively harmless," as they are considered "ornamental" rather than "fundamental." To many, their instructional value is not real, for they are thought of as being merely adjuncts to other forms of study, without formal scholarly programs. In addition, Garrard cites the necessity for frequent compromise to the tastes and wishes of wealthy prospective donors, and sees the large number of unpaid volunteers combined with the meager salaries for employees as clearly indicating the "degraded status of art in American society" (p. 151).

Perhaps the most disturbing viewpoint reflects an attitude which could be interpreted as reactionary to strides in public education and outreach programs. Some critics, viewing expanded and sometimes unconventional museum education activities, have bemoaned the departure from a more traditional role--that of the private communication between one person and one object. Furthermore, such critics view many of the new programs as a "lowering of the standards to the level at which mass response can be expected" (Little, 1967, p. 222). Again, one can detect a note of disdain and snobbery toward the quest for audiences in the general population. "The more a museum strives for sheer numbers of visitors by providing them with circuses, the more extensive the

circus programs must become" (p. 222).

Although this dissension existed and will probably always exist within the diverse ranks of museum personnel, the fact that in 1975, 93% of the nation's museums had some type of educational program (Newsom, 1975) illustrates that the direction of thought was akin to that of Kaufman (1971) describing these institutions as "communal lollipops."

> The museum must be regarded as a kind of self-contained cultural unit which provides a uniqueness of direct, exploratory, aesthetic experiences, yet is ultimately interrelated to the ongoing conditions and events of the world in which it exists" (p. 13).
>
> [There is a] need for social responsibility . . . an extension of society. [We must] bring art to daily experiences and we will all experience a humanistic oriented social growth along with aesthetic satisfactions (p. 12).

For reasons that will be discussed later in this section, it was generally felt that museums, with widely divergent and complex publics ranging from scholars to laymen, would be responsible for transmitting and disseminating knowledge (Noble, 1971).

Current thoughts on museum education. Whatever the degree of impact on the public, it is generally agreed that museums have four major functions: to collect, to display, to preserve, and to elucidate (Strong, 1975) by

serving the community. Thus, according to Strong, the ivory tower no longer exists.

Not surprisingly, the same debates that began at the turn of the century over the functions of museums cropped up again in the last decade. The questions that surfaced had still not been resolved. Looking back at the minutes of the Tenth Annual Conference of the Committee on Art Education at the Museum of Modern Art, it is clear that the 1950s raised some important issues that would affect the future of museum education. Benson (1952) said that the traditional museum building was so formidable that it discouraged children, and, furthermore, museums had "enshrined the dead at the expense of the living." It is interesting to note that 30 years later, the issue of museum architecture has finally been addressed and even legitimized through an exhibition of new museum architecture at the Whitney Museum in New York City. The exhibition catalogue for this show states, "this building boom, . . . results both from a new awareness of the museum as a vital part of community life and from the changes that have taken place in museum programs in recent years" (Searing, 1982, p. 3).

A panel at the TACCAE meeting talked of the problem of getting young people into the galleries during their leisure time, and suggested forming clubs slanted to the

specific interests of this age group. The concept of mobile exhibitions, taking art to the people, was also discussed. The problem of museums being hampered by the inability to advertise, sponsor commercials or radio programs for "fear of not seeming elegant" was raised (Art Education and the Quality of Human Action, 1952), but the importance of good taste again prevailed. Benson (1952) also stated that museums would have to come alive, approach the present, and create a climate where dreams could take place.

Perhaps the most basic questions relevant to art appreciation were aired by art educator, Victor D'Amico (1952). He asked:

1. Should museums teach creative classes?

2. How best can museums cooperate with schools and school systems?

3. What are the soundest psychological bases for introducing the child to the arts of the present and past?

4. How should museum offerings be used with young children?

For whatever reasons, although the problems and questions were voiced, it was not really until the late 1960s and early 1970s that an overwhelming number of articles appeared, once again citing the problems and offering solutions. Numerous authors (Cameron, 1971;

Kaufman, 1971; Parker, 1971; Spencer, 1971; Taylor, 1971) alluded to the identity crisis that was now resurfacing, and called for an increase of active and creative educational programs.

Taylor (1971) said that museums were suffering from too much tradition, and could be equated with mausoleums. He urged both the viewing of art and the making of art as active experiences for the mind, and said museums should open up with such activities more than just one or two days a week.

Parker (1971) said that museums had gone from temples to catch basins for many separate cultural elements. Existing tours, where uninterested students were shepherded through the galleries, should be better planned, and shows should be designed so that viewers would not wander around aimlessly. He made a strong case for educational expansion and for the necessity of training visual perception and a thoughtful sensitivity to the visual environment. Furthermore, Parker said that a museum should be less of a collection place and should learn more about sensitization, so that it could preserve values of individuality, quality, and excellence.

Kaufman (1971) called for an end to the "bastion of dullness," and asked if an opportunity was really provided "to experience art imaginatively and intelligently if

museum practices reflect a die-hard, doctrinaire, traditionalism" (p. 11). He felt that the museum professional must be responsible for educational programs and "consider the contingencies and energies prevalent in his discipline," while being aware of "concurrent happenings in the larger area of art and education" (p. 10).

Cameron (1971) championed the notion of a democratic museum, which would not only collect diverse holdings but would also interpret them for the entertainment and general enlightenment of the public. He referred to this democratization as a social responsibility which would afford "equality of cultural opportunity," and proposed that exhibition halls be open to all forms of controversial art as well as radical interpretations of history. It was, he concluded, the right of society to have a place in which one could view timeless and universal models and then compare them to one's own perceptions. Cameron recognized the sociopolitical implications of such an idea and cited the problems inherent within it. First, he looked toward the value system of purchase and presentation of art objects as visible priorities of the upper middle class. Second, he explicitly pointed to the "club of curators" (p. 16) who, as members of an academic and cultural elite, made museums into their own private perceptions and realities.

It now appears to be quite obvious that one of the greatest obstacles confronting museum educational programming for years has been the recurring sense of elitism. The 1917 debates between Gilman, Dana, and Kent were echoed by recent museum directors such as Sherman Lee and Thomas Hoving. Lee, a traditionalist, defended the opinion that aesthetic value should not be diluted by mass taste. He said, "I part company with the concept of a museum as an instrument of mass education . . . It is not a side show, not a sociological arena" (Glueck, 1971, p. 80). Hoving, who actively involved the Metropolitan Museum of Art with the community argued, "I don't think there is anything but danger in the attitude that quality in art is only for an elite" (Glueck, 1968, p. 98). The underlying inference is that certain art and museum educational activities might fall short of some grandiose and genteel level; or--what may appear to be a more complex problem--that these activities would take the focus away from the original work of art.

At a conference stressing partnership between schools and museums, Paul Perrot (1979) of the Smithsonian Institute said it was the "divine mission" of museums to devote themselves to the conservation and preservation of the "tactile reality of the notion of science, technology and art." This, he continued, was the raison d'être and

uniqueness of cultural institutions. Furthermore, Perrot said it was a challenge to remain "ourselves" while opening the doors to the public. Given statements such as these, that envision museum personnel as the proverbial guardians of sacred objects, it is easy to see why museum educators would look to art educators as possible allies, because one of the most difficult tasks they might confront would be reversing the stereotypes held so dearly by those in their own profession.

Perhaps the issue of "elitism versus mass education" could be interpreted as a difference in semantics. Newsom and Silver (1978) offer the word "aristocratic" as a replacement for "elitism." They suggest that denigrating the accomplishments of the "aristocrats" or "superstars" makes it difficult to recognize the accomplishments of the very talented and gifted in their own chosen fields. This, they continue, is an abuse of an open system that encourages the highest fulfillment of human capabilities. The word "mass," they suggest, is equally incorrect, for it implies great differences in the levels of mankind and fails to recognize "the humanity of man as an individual as well as a mere unit within a whole." Newsom and Silver pinpoint the problem by saying that it is really not a question of how to destroy the concept of the "elites," but rather, "how to broaden access to them

and to cross-fertilize them, not by blood but by rational and emotional empathy" (pp. 38-39).

Perhaps Kipi Rawlins (1978) best sums up the great ongoing debate:

> Either a museum should be an ivory tower offering artistic treasures to an elite few capable of appreciating them, or else it should make art secondary and become a media agency dispensing social commentary and entertainment. The tacitly shared and condescending assumption that underlies both viewpoints is that great art could not possibly be relevant to a broad segment of the community. The polarized points of view that characterize this recurrent debate have inadvertently served as an intellectual rationale for avoiding the central problem of museum education--how to make museum experiences aesthetically meaningful and educational for the general public (p. 12).

Another concern which, for obvious reasons, is not widely documented, is the underlying tension that exists between museum educators and art educators. In many ways, the museum could be a source of envy for the art teacher. The environment appears to be more flexible, populated with people who can be freer, more experimental, and more focused in their teaching. At the museum, art history, art education, and creativity come together in a highly desirable visual atmosphere (Putman, 1980).

Basically, the problems that exist between art teachers and museum educators may stem from a misunderstanding of each others' roles. A currently limited professional job market in the arts intensifies the

situation. Both groups want to add to the aesthetic education of, primarily, children, but scheduling restraints, availability of resources, and differing philosophies, cause them to go about it in different ways. Art teachers often feel that they are giving students a direct, creative experience through the use of studio materials. The emphasis, until recently, has been on encouraging self expression through art (Lowenfeld, 1957), while instilling technical expertise with art methods and materials. Today, many art teachers do augment their studio lessons with slides, reproductions, and books, but decreasing school budgets and limited time for lessons often precludes the use of original art objects. All too often the art teacher has been pressured by the main school offices to decorate and "liven up" the school building. Such activities, combined with short class periods, can take the focus away from the less tangible art appreciation lesson and redirect it toward visible art products. Moreover, the "back-to-basics" movement continues to victimize art education (Burk, 1979). It has reduced the number of jobs in this field, thereby instilling an underlying sense of competition between the two groups and necessitating a feeling that they must remain separate to survive. Such an attitude has increased, with art teachers and supervisors growing

more protective of their own realms. Grace George Alexander-Green (1980), Unit Director of Art for the New York City Board of Education, recently said, "We are learning that we cannot use the offerings of cultural organizations to enhance and enrich visual and performing arts experiences for children in ongoing classroom programs" (p. 28).

The fear that art appreciation or museum education will supplant the creative, expressive experience also exists. Cohen and Gainer (1976), for example, talk of art as learning to think and learning to see. Yet they are quick to mention than an hour at a museum will produce the discomfort of tired feet, and that well-meaning parents often drag their children there under the children's severe protestations. Such an attitude reflects the attitudes of the authors toward the museum experience. They do, however speak favorably of museums' new trend of establishing special children's rooms which involve direct, participatory activities. The assumption is that children will be bored looking at works in a museum and must have some sort of manipulative experience in order for museums to be fun.

On the other hand, we have seen that museums, until recently, have tended to be rather snobbish and parochial about their "treasures" and their "mission." Art

teachers' lack of preparation in and knowledge of the use and historiography of museum collections has been alluded to by several authors (Gaskin; Spencer, 1971). Furthermore, it has also been stated that museums should exercise caution and not do the work of the art teacher (Guillaume, 1952).

One might wonder why there is any doubt or speculation concerning the value of a collaboration between schools and museums or the validity of the museum as an educational resource; yet this debate among museum people as to the educational function of their institutions has been going on for quite some time. Since the opening of the Louvre in 1793, museum professionals have taken one of two very distinct and polarized viewpoints regarding the nature of the museum's educational role. Either the museum should exist to promote great art and high standards of taste, or else it should offer educational services to the community (Rawlins, 1978). The problem is certainly complex, and the extent to which museums should go, in making works of art comprehensible to the public or, more specifically, to schools, is still a major issue.

Art educators who seek to expand their teaching scope and curriculum should not overlook the museum's educational responsibilities. In this time of fiscal

pressure, it is crucial that these two groups work together as allies and plan programs for mutual benefit (Putnam, 1980).

Richard Muhlberger (1979), Director of the George Walter Vincent Smith Museum in Springfield, Massachusetts, has stated that the subject matter is not mutual between schools and museums and, therefore, the areas can work in tandem without overlapping. He urges the immediate planning of future possibilities. "Museums should think ahead to what they want twenty years from now and start doing it immediately. This means getting past the mistrust and working collaboratively."

Noted art educator Laura Chapman (1980) addressed the National Art Education Association Museum Affiliate group in Atlanta, Georgia. She called for an end to the "walk and gawk" tour and listed several points to help museum educators make their programs more meaningful.

Currently it is recognized that museum education offers an alternative to teachers of art education and even other seemingly unrelated disciplines. Today, the goals of art education have changed, in that the concept of self-expression has been supplemented with the concept of developing critical skills for making and expressing quality aesthetic judgments (Broudy, 1976, pp. 90-91; Essentials, 1968; Madeja & Onuska, 1977; Silverman, 1976,

p. 49). Art education curriculum materials often strive to encourage the development of aesthetic perception while requiring students "to produce, to talk about, to be able to analyze, and to be able to rationalize aesthetic judgments about works of art drawn from across the [artistic] disciplines" (Madeja & Onuska, 1977, p. xiv). It is absurd to contend that this can be accomplished without careful examination of the art of the past and of other cultures. The museum is a storehouse of treasures than can make these links and give clues to aid in this understanding. The next section will examine current trends and innovations in museum education programs.

Recent Museum Educational Programs

A comprehensive study (Newsom & Silver, 1978) of 751 institutions and organizations was done between 1971 and 1974, with the goals of broadening "understanding of the educational aspect of museum operations, to stimulate thought about it [and] to encourage new kinds of thinking" (p. 3). Under the auspices of the Council on Museums and Education in the Visual Arts, the results uncovered 828 program titles throughout the nation. The general groupings of the 105 programs selected for print exemplify the scope of recent museum educational activities. Among

these groupings were:

--Exhibitions designed to teach

--Museum and community programs

--Community-based museums and umbrella agencies

--Programs for museum volunteers

--Programs for school children

--Orientation galleries and exhibits for children

--Programs for school children at other sites

--Programs for high school students

--Teacher training programs

--University-museum relations

--The artist in the museum program

One can see that the form of educational programs at museums has been varied. The focus, the audience, and the overall approach may differ from one museum to the next, but basically, most current programs fall into one of these categories.

Shoemaker & Agar (1979) sent out a questionnaire to National Art Education Association Museum Affiliate members, to learn of existing educational programs (see Appendix A). Their report, containing 75 responses describing 100 programs, does not attempt to categorize all museum programs in existence at the time. However, since membership in the NAEA group is national, the results can be used as a representative sampling. The

study finds that the majority of programs offered at these institutions concentrated on elementary and high school groups. Furthermore, of the institutional collaborations reported, the overwhelming response favored those combining museum and elementary school personnel. Contributing to this may be the amount of flexibility in the elementary school schedule and the fact that museum visits by elementary students have had a long history (Hurwitz & Madeja). Responses to the third portion of the questionnaire classified the general nature of the educational experience at the museum. Although a good number reported curriculum materials designed for schools, the largest percentage of activities was still concentrated on the single class visit.

Programs Geared Toward Youth or School Groups

Since the majority of recent museum programs have been directed toward young people, this section will concentrate on the primary modes of presentation and investigation for that group, including examples of specific programs. Regardless of the scope, time sequence, or general nature of any given program, whether it be a singular tour or an extended, structured experience, the motivational approach taken by museum

educators usually falls into one or more of several categories: (1) lecture, (2) inquiry, (3) improvisation, (4) studio, (5) verbalization and/or visualization, and (6) interdisciplinary.

Studio. The National Art Education Association position paper has stated that art education must provide experiences in: (1) examining natural and manmade objects from many sources, (2) expressing individual ideas and feelings through the use of a variety of art media, (3) experimenting in depth with art materials and processes, (4) discussing works of art using cultural and community resources, (5) evaluating the art of students and mature artists, (6) seeing artists produce works, and (7) engaging in activities which provide opportunities to apply art knowledge and aesthetic judgment to personal life (Essentials, p. 5). Many museums have used their facilities and collections as motivation for the creative work of young people, believing--as did Lowenfeld (1957)--that one can learn a great deal about art by experiencing art-making first hand. Programs may have a direct relationship to specific collections or exhibitions, or may focus on art-making, using techniques and media of mature artwork.

One particularly good program, "Young Artists Studios," is offered by the Art Institute of Chicago. The 1980 summer brochure offered sixteen classes in four categories. One category, "Conversations with Art," helps students develop visual, verbal, and technical skills. For example, this group of classes includes a study of the human figure in the museum's collection, focusing on the visions of selected artists. Studio projects might include various drawing lessons in asssorted media and techniques. A similar introduction is offered to sculpture, the outdoors (architecture and/or environmental art), and fantasy. Another category of classes, "Bodyworks," might include the study of figurative sculpture combined with studio projects relating to the human form. The photography component stresses this art as a means of examining who we are and what we see. "Living Sculpture" concentrates on how members of various cultures adorned their bodies with ornament for religious or ritualistic purposes. The studio portion may have students create masks, costumes, and environments to represent individual feelings and emotions. In 1982, the Art Institute's Junior Museum also offered family studio programs in which parents and children could experience art together (Young Artists Studios, 1980; Junior Museum, 1982).

The Children's Room at the Museum of Art, Carnegie Institute, offers "Art Express" classes for youngsters. Each week for six weeks, a thematic topic motivates art-making, and children may register for as many weeks as they wish. The technical aspects of making art are stressed, while children experiment with techniques they have seen in works in the galleries (Harway, 1982). The same institution also has an "Imaginarium," which employs both visual and performing artists as teachers. Dancers, poets, clowns, and musicians work together, setting the stage for group studio activities. Children work together to create such things as spatial artworks, after experiencing dancers moving with elasticized ribbons. They might create a papier-mâché Chinese dragon after participating in a mock Oriental festival (Judson, 1979).

The Metropolitan Museum of Art offers still another type of studio class which is highly spontaneous and dependent on a new crop of children each day. A room is set aside for studio classes prepared by college interns. The art activities change daily. A child pays a minimal fee--perhaps $2.00--and, under supervision, can create work of his/her own. The value of this type of experience is that youngsters motivated by the children's exhibitions they have just seen can immediately put their excitement into form.

An extended gallery and studio experience is offered at the Worcester Art Museum in Massachusetts. Classes run for eight to ten sessions for 90 to 180 minutes (depending on the attention span of the age group), and each class meets the same instructor each week. Studios are purposely a mixture of children from various racial and socio-economic backgrounds who have either registered on their own or who have been referred by guidance counselors, teachers, or neighborhood social service agencies. All art materials are provided free of charge. Each class begins with motivation taken directly from works on exhibit. The studio project which follows does not stress art making, but rather the incorporation of concepts upon which the original works were based. Instructors plan each week's lessons so that they are sequential, and provide parents and/or the referring agencies with an evaluative report at the conclusion of the session (Goodman & Pond, 1980).

A very specialized program for high school students is the "Discover Graphics" workshop series at the National Collection of Fine Arts in Washington, D.C. The program's purpose is to increase awareness of the museum as a vital learning resource through the study of American prints and printmaking. Each year, 24 schools participate during four weekly visits to the museum. Students and their

teachers see a film on printmaking and then are given a study tour by an artist-in-residence. Emphasis is on discussion of the qualities of the prints, the techniques used in creating them, and what the artist is trying to communicate. High school students then have a chance to experiment, with the help of college art apprentices. While working, the students can acquire an in-depth knowledge of various printmaking techniques. This knowledge is reinforced and expanded during additional print study tours where students are encouraged to observe and analyze prints in the collection. An unusual component of this program is the teacher-in-residence summer workshop. Teachers who wish to have their classes involved in the "Discover Graphics" program are encouraged to attend a similar program during the summer. Here they have an opportunity to create their own works and study the collection. Small stipends are given to the teachers for this work. Participating schools also receive, on a rotating basis, three small printmaking presses and follow-up demonstrations at the school. A handout sheet on printmaking techniques as well as a guide to print collecting is offered. This is one of the few programs geared to the secondary level (Grana, 1980).

Several museums, including the Delaware Art Museum and the Staten Island Children's Museum, have developed

studio programs that take advantage of children's receptivity to media. Using films about art history, artists, works of art, and the nature of museum collections, workshops concentrate on the actual production of a film that uses images generated by the children's perceptions and responses to what they have viewed. With simple animation techniques, often utilizing group collages, each class discusses the content and sequence of what is to be produced. Often, these workshops are tied to an ongoing family film series presented at the museum prior to the classes (Gaffney, 1982).

Studio programs may deal with stylistic analysis and meaning, technique, or even reflections from direct observation. The rationale for such programs is that creative studio programs give students a "reference point in everyday experience from which to make judgments about the less familiar realm of art" (Thomas, 1968, p. 20).

Improvisation. Nora Panzer (1972) has said that art can be a powerful tool for child growth and development when it is actively experienced rather than passively looked at. Improvisation has advantages over other means of communication in disseminating sensory knowledge because it is a visual, non-verbal, and universal language that

goes beyond traditional boundaries. Perceptual encounters with art are direct, personal, and exciting. They awaken the senses by fusing emotion, imagination, and physical activity.

This general belief, combined with activities suggested by Viola Spolin's Improvisation for the Theatre (1963), was the starting point for a very successsful program at the National Collection of Fine Arts. Margery Gordon, the Elementary Specialist at the museum, attempted to employ theatre games by adapting them to the gallery experience. She wholeheartedly endorsed the concept of the need for mobility or kinesis so that students could move about and respond spontaneously, freely, and more naturally to the works of art. This improvisational program has several aims: (1) to encourage children to have a pleasurable experience within the museum, (2) to increase visual awareness, (3) to increase sensory awareness, and (4) to make art a simple and personal experience for the child.

Focusing either on a theme, historical period, or design principle, the sessions begin with a warm-up activity in which children are asked to pick a color that describes how they feel that day. The docent then addressing the children by their "color" names, asks that they move around the gallery space as their color would

move. All the exercises are initiated to establish a rapport between the docent and the child and make the museum somewhat less awesome. These activities might be followed by group improvisations in which each child becomes a part of a painting. The docent acts as a coach to make all the parts come together as a whole. Getting the group physically involved can help them integrate line, shape, and color in artworks; the methods has been especially effective for introducing contemporary works. Sometimes students are taken into a portrait gallery and asked to explain the twentieth century to a character in a painting. In this manner, children may extend their senses by imagining how they would feel in a particular role or historical period (Gordon, 1975).

Other museums also concentrate on improvisational programs. The Art Gallery of Ontario, Canada, has a wealth of costumes and makeup available, so that children can dress up in front of mirrors, making themselves into self-portraits which then come alive. They have also placed children into sacks made of elasticized material, using the movements the youngsters make to explain the sculptural forms of artist Henry Moore (Ott & Jones, 1979).

The Museum of African Art in Washington, D.C., prefaces school tours with a detailed examination of

selected art and artifacts. As part of a lengthy motivation period, students are given headdresses, masks, beads, clothing, and instruments, which they use in acting out an African myth dramatically recounted by the costumed group leader. As music, instruments, and costumes are integral parts of the African art experience, such improvisation may facilitate understanding of the culture and its art objects (Dickerson, 1978).

The improvisational programs have been criticized because they may stray too far from the actual works of art. They do serve, however, to make the visit to the museum an exciting and memorable experience. Components of the improvisational program may include body movement, dance, pantomine, role playing, fantasy trips, music, games, and acting in relationship to the works of art.

Lectures and guided tours. The most common and accessible means by which the museum fulfills its educational function is the lecture and/or guided tour. Tours are most often conducted by docents, usually volunteers, who are trained to be familiar with the collection. Charles Bleick (1980) suggests that the docent is a very special type of volunteer, who not only acts as a greeter at the door and a guide, but "in performing these tasks, plays a key role in fulfilling the educational commitment museums

make to the public" (pp. 19-20).

Some museums prepare teachers, students, and/or parents for what they will see by providing pre-tour materials. The Chrysler Museum in Norfolk, Virginia, for example, has a set of booklets that include vocabulary words and suggested activities for school use. The students thus know what they will be seeing and develop some familiarity with the works of art before they arrive (Glaser, 1980). A similar packet that the Fort Lauderdale Museum sends to teachers includes art and media terminology, descriptions of schools of painting, etc. Often, these packets suggest follow-up lessons in areas such as history or social studies (Levy, 1968). Many museums send to parents and teachers an introductory letter containing precise information about tours; it explains what the child will see and do and suggests ways to reinforce the forthcoming museum experience. In some cases, a local artist or television personality may be brought into the museum to give a tour. These experiences are often taped for future use, either on television or in the school or museum (Judson, 1982).

Verbalization, visualization, and inquiry. Often, tours as well as more extended programs employ motivational

methods that require audience participation in one form or another.

The Delaware Art Museum gives each child who arrives a "Discovery Sketchbook," containing photographs, facts, questions, and spaces in which the children may add their own perceptions and notes. It can be used before, after, or during the visit. One section, for example, shows Clawson Hammitt, a Wilmington artist, in a room filled with his collected objects. The next page of the sketchbook is blank except for the statement, "Draw your collections." Such questions are intended to encourage the student to identify with the artist's time period and concepts (Levinson, 1980). The Joslyn Art Museum in Omaha, Nebraska, provides students and teachers with crossword puzzles and other games developed around what they have seen in the galleries (Teacher's Guide for the Discovering Art Program, 1982).

Often, the same approach is used to challenge students to find facts and answers on their own. The basic premise of most of these games is that there are hidden treasures to be discovered within the galleries.

The Art Institute of Chicago's Junior Museum, for instance, issues an "I Spy" sheet to children. Youngsters are told they are detectives who must solve a mystery by using the clues on the hand-out (Museums and Galleries

Off the Dust Sheets , 1972). Other museums use a similar technique called a treasure hunt. The student is given a sheet which might state, "Can you find a painting that has two red triangles in it?" Usually, the child is given a special marking pen or adhesive dots to use when he or she has located something. This is basically a task/reward system in which the student is in competition only with him/herself. Most educators shy away from competition among classmates, because winning might take precedence over learning (Gordon, 1976).

The National Gallery in London combines a general tour in the morning with experiential activities in the afternoon. It is felt that worksheets and gameboards must be accompanied by some sort of lecture to increase effectiveness. Students are encouraged to explore "trails" in the galleries and write, in their own words, what is actually happening in each picture (To Encourage Looking, 1976). Numerous hand-out sheets are also provided for visitors. There is one "Monster Quiz" for children and another more sophisticated "Monster Quiz" for adults. In this way, parents can take an active part in their own education while sharing the experience with their children. The children's quiz uses language that would appeal to youngsters. One activity, "Draw the most miserable person in the painting," is a natural, because

it appeals to children. Other hand-outs include "Cunning Questionnaires for Clever Kids" and "Attitudes Toward Rude Paintings." The latter forces children to clarify their personal values on nudity, sexuality, and even the act of breastfeeding portrayed in the works of art (Children Confront Art, 1972; Ott & Jones, 1979).

The Tate Gallery in London has a variety of programs in this vein. They use actual youth-oriented artifacts such as old jukeboxes and pinball machines to increase the gamelike atmosphere. These somewhat out-of-the-ordinary teaching machines, or "artiTates," as they are called, are filled with artists' recorded statements about their own works. The child who scores a "hit" or selects a number for a record is given a short statement or description and must then respond to the questions. The machines themselves are actually collages of reproductions of the art, which give students both auditory and visual stimuli. The Tate's "Pre-Raphaelite Game" rewards correct answers with a mock hood and initiation into a hypothetical brotherhood or clan (Grab a Stool and Listen, 1974; Ott & Jones, 1979).

The verbalization, visualization, and/or inquiry approaches can provide a challenge to learn. Some of these methods--e.g., data retrieval sheets, tests and quizzes, recall and perceptual games, inventory

compilations, treasure hunts, etc.--do require a right or wrong answer. Others, such as storytelling, comparisons, culture "reading," and a myriad of creative writing exercises, allow students to stretch their imaginations in the process of linking things together. Thomas (1968), in describing such a program at the Rhode Island School of Design Museum, noted that although it was hard to judge personal growth and development in such programs, it was clear that students' enthusiasm visibly increased, and they expressed the desire to return. Moreover, because each child's ideas were respected--with no right or wrong answers, only opinions and observations--students were less frustrated and more self-confident.

Museum Programs for Other Audiences

Didactic exhibitions. Didactic exhibitions are designed or intended to teach. They are meant not only to convey instruction but to be pleasurable as well. They may be participatory in nature or, on the other hand, may require little response from the viewer. They can be in galleries specifically designed and set aside for the purpose or may involve selected works, often connected thematically, from the collection.

The simplest model for this type of educational function would be the self-guided tour. Many museums have prepared pamphlets, available at the entrance desk, suggesting tour routes for visitors. Other museums have prerecorded tapes that a viewer can rent along with headphones. These tapes suggest a certain path and provide information about the works of art. The Richmond (Virgina) Museum, among others, has video screens in selected galleries. The viewer is invited to push a button for a short slide or tape presentation related to the works housed there. All of these methods are designed to aid the viewer's comprehension.

The Metropolitan Museum of Art in New York took this approach one step further by compiling a self-contained multimedia kit on "The Impressionist Epoch" (Newsom & Silver). The audio-guide was a three-piece home study package designed for those who could not actually come to the museum to see the exhibition. The package contained a 48-page booklet with illustrations on Impressionism, a 20-minute tape cassette discussing the exhibition at the museum, and a 35mm color filmstrip of nine paintings mounted in a cardboard viewer.

An experiment was done in a special gallery at the Milwaukee Public Museum utilizing programmed learning

cards for gallery viewers (DeWaard, Jagman, Maisto, & McNamara, 1974). The assumption was that people viewing work in a museum without the aid of instructional materials recall little of what they see. People were chosen at random to receive the cards. They were told to answer questions on these cards with a latent image developing pen, and were given immediate feedback on the correctness of the answers. A control group was selected to go through the same exhibition without the cards, and both groups were tested immediately after viewing the works. The people who received the cards scored significantly higher on the posttest than those without the cards, indicating that the viewer's attention was more focused and properly directed by the cards. Therefore, one can assume that exhibitions with a built-in educational component may increase opportunities for learning and, if nothing else, recall.

In 1976, the Cleveland Museum of Art redesigned its educational exhibitions with the goal of creating shows that would explain general concepts to teachers, students, and the general public. Wall labels were filled with extensive explanatory material, and books served as guides to the exhibition's content. Each of these exhibitions was thematic and utilized representative pieces from the collection to illustrate each point (Weisberg, 1978).

An exemplary didactic exhibition, "Dutch Couples: Pair Portraits by Rembrandt and his Contemporaries," was held at the Metropolitan Museum of Art. The curator knew that a pair portrait was often conceived as one work in seventeenth-century Holland. Upon examining many of these pairs, he saw the basic human theme of husband, wife, and marriage emerging as a popular and educational exhibition. He then decided that such a show could be scholarly, but would also appeal to the general public if one called attention to poses, expressions, and the psychological interactions of gestures between the couples. To go along with the objects, the curator devised brief "talk" labels to direct attention to his theme. This exhibition helped give the viewer insight, not only into the paintings themselves, but also into the concept of "ideal" marriage in seventeenth-century Holland (Newsom & Silver).

Clearly didactic shows are on view in the College Gallery at the Worcester (Massachusetts) Art Museum. Every other month, a professor from one of the ten local colleges chooses a theme and, working with a museum curator, selects representative art works from the collection to illustrate his/her points. Professors from many different academic disciplines are encouraged to participate. Shows have included themes such as "Medieval

Alchemy," organized by a chemist, and "Emotional Dimensions in Art," organized by a psychologist. The shows are promoted by the universities as well as the museum for use with college students in non-art courses (College Gallery, 1980).

Other didactic exhibitions may be more participatory in nature. The Delaware Art Museum has set aside a specially designed gallery equipped with environmental stimuli intended to elicit nonverbal reactions and affective learning. The purpose was to provide children with "direct, full and physical aesthetic experiences through light, motion, sound and space" (Levinson, 1982, p. 20). This space was not intended to replace interaction with the museum's permanent collection, but to enhance understanding and stimulate exploration.

The Royal Ontario Museum has a series of kits in its "Explore Room." Students are given time to select a kit that interests them and experiment with tools and materials related to what they have seen in the galleries. The Victoria and Albert Museum has a "Body Box" gallery where children are guided through a maze of mirrors, photographs, and graphics designed to increase perception of one's own body. The "Explore Gallery" at the Smithsonian's National Collection of Fine Arts uses ramps, puzzles, mirrors, plants, and found objects to

explain concepts of space, texture, the senses, and portraiture. Students are invited to look and do in an area specially designed for them. Similar spaces are used by the Herbert F. Johnson Museum of Art (Ithaca, New York), the Exploratorium (San Francisco), the Children's Museum (Boston) and the Junior Museum at the Metropolitan, among many others (Gordon, 1975; Ott & Jones, 1979; Press, 1980).

Off-site, outreach programs and community-based museums. If the number of programs developed over recent years is any measure, one could say that museum educators have certainly been zealous in their attempts to reach greater audiences. Some outreach programs take place in classrooms or community centers. Others take place on the streets or travel from one location to another. In recent years, some museums have realized that the art in their buildings can be very far removed from the lives of people. Outreach programs and off-site centers therefore, are usually designed with an eye toward specific populations, often taking into account the ethnic, racial, economic, and social characteristics of a neighborhood or locale.

Well-known community museums include the Anacostia Museum in Washington, D.C. (Marsh, 1968), Museo del Barrio

and the Studio Museum of Harlem in New York City (National School Boards Association, 1978), and the National Center of Afro-American Artists, affiliated with both the Boston Museum of Fine Arts and the Elma Lewis School (Newsom & Silver).

Other institutions use trucks or vans to carry visual and/or performing artists-teachers from site to site. Examples of this are the Albright-Knox (Buffalo, New York) Museum's "Color Wheels"; the Fine Arts Museum of San Francisco and the deYoung Museum's "Art School Trip-Out Trucks"; the High Museum's (Atlanta) "Georgia Art Bus"; the Birmingham (Alabama) Museum of Art's "Artmobile"; and the John and Mable Ringling Museum of Art's (Florida) "Ringling Art Caravan." The National Center of Afro-American Artists also has a trailer used as a mobile art unit. Cross-cultural exhibitions, such as "Ancestral Vibrations," reach not only Black audiences, but a Boston suburban population which might otherwise have no contact with this institution. Frequently, these mobile units may be requested in advance or rented for a nominal fee.

Basic skills through the arts. Programs such as these are unique because, instead of of using motivational devices to focus attention on the works of art, they utilize art to teach basic subject areas.

Perhaps the most sterling example of such a program is the Guggenheim Museum's "Learning to Read Through the Arts" for inner city children in New York City. Started as a Title I program, it has been cosponsored by the museum and the New York City Board of Education. Results have been so outstanding that the program has been identified by the National Right to Read Effort as one of the 12 exemplary programs in the United States. In the belief that the development of art skills directly related to improved achievement levels in schools, the goal of the Guggenheim's program was to stimulate learning through the arts. It was also believed that the arts are the basic core of learning and in no way subsidiary to the traditional three Rs.

In the beginning, 300 students with reading levels two years below average grade level were selected to participate (currently, students from grades 1-12 are included). Professional artist-teachers were hired as instructional staff. Students reported to the museum three times a week--after school and on Saturday--to two of several studio workshops, including dance, theatre, music, film, photography, animation, painting, mixed media, sculpture, drawing, puppetry, printmaking, and the art and culture of the American people. The youths found themselves reading directions, procedures, and labels

pertaining to the work in their studio. During the theatre portion, for example, students wrote scripts and dialogues. When painting self-portraits, they were asked to write autobiographies. Students were also asked to do writing projects, such as scripts, poems, and stories, in weekly reading workshops. Critical evaluation and the history of art were discussed in every class. Participants were included in museum events and taken on field trips. There was also an annual exhibition to which friends and family were invited.

The program was evaluated using two methods. California Reading Test results showed that the youngsters' reading improvement was three months beyond expected progress. In addition, Howard Conant, Evaluation Director of the Center for Educational Research at New York University School of Education, who assessed the program in 1973, stated that the results far surpassed the stated objectives (Grausam, 1973; Rabson, 1982).

A similar program, "The East Cleveland Project," was developed by the Cleveland Museum of Art in conjunction with the East Cleveland city schools. The specific title for the basic skills program was EESY (Extended and Enriched School Year). Although this program had a larger test population and stressed learning skills other than just "basics," the test results showed similar

improvements to the Guggenheim program (Newsom & Silver).

Programs designed for specific audiences. Although all museum educational programs are really designed for specific audiences, e.g., college groups, scholars, schoolchildren, etc., there are several programs which target audiences that many instititutions have not usually included.

The DeCordova Museum in Lincoln, Massachusetts, has a special outreach program for the low income elderly. Funded by the National Endowment for the Arts and Title III of the Older Americans Act, the museum offers scholarships to studio classes to residents over age 60 of limited means. The purpose is to encourage older people to participate in the arts and crafts so that they can develop new interests, skills, and friends. The museum strives to reach isolated individuals in the community, and provides free materials and transportation. Each of the workshops includes special demonstrations by museum studio faculty members. Participants also get a chance to know each other better and learn more about art on an informal basis. At the conclusion of the workshops, a number of participants were offered part-time jobs as studio assistants at the museum (Art for the Low Income Elderly, 1978).

The DeCordova Museum also had a Title IV C, ESEA grant for "Project Art Band," a program for gifted and talented students. Students were admitted to the program by means of extensive testing as well as peer and teacher recommendations. Over 2,000 children were tested to find the final 100 participants. Each child apprenticed with a local artist once a week in the artist's studio. These artists also developed specially designed projects for their apprentices. The program included many field trips to museums and galleries to acquaint students with different techniques and artistic styles (Project Art Band, 1980).

The Children's Museum in Boston offers extensive programs for students with special needs. In collaboration with a local television station, WGBH-TV, the museum was awarded a grant to produce classroom loan kits about special needs. The kit is aimed at increasing nondisabled children's understanding of handicapping conditions and dealing with questions and anxieties in a non-threatening way. This project grew out of a museum exhibition entitled, "What If I Couldn't?" The resulting kit is participatory in format and explores a wide range of handicaps, including visual and hearing impairments, learning disabilities, mental retardation, physical and health related disabilities, and emotional disorders.

Many devices and appliances illustrating handicaps were included. For example, a series of lenses simulating 20/80, 20/200, and 20/400 vision were used, as well as a Braille alarm clock, ruler, and playing cards, and a mirrored box which could cause left/right perception problems in writing. Wheelchairs, crutches, and prosthetic devices that viewers could try on were also included. The purpose was to create an environment in which nondisabled people could learn about the world of the handicapped and explore their own feelings about the subject (Kamien, 1977). In addition, the Children's Museum has graduate students in art therapy from a nearby college run specially designed tours and discussion groups for physically and emotionally handicapped visitors.

The Lions Gallery at the Wadsworth Atheneum (Hartford, Connecticut) is geared to both the sighted and the blind. Through the use of textures, smells, and sounds, this tactile gallery becomes a laboratory for the study of nonvisual perception, aesthetic experiences, and the relationships among the senses. One exhibition, "Dialogue for the Senses," utilized a 30-foot relief panel of sand, gravel, and glue, a curvilinear maze of pegboard, a modular sound-producing floor, and a row of glasses into which drops of water fell in syncopation. Other exhibitions have included "Faces," a collection of

sculpted heads and masks, and "Chairs," in which one dozen chairs ranging from traditional pieces to space age designs were selected for their contrast in style, shape, and material (Newsom & Silver).

There have also been several programs conceived and executed in conjunction with museums and colleges that have targeted prisoners and youths in detention centers. A Minnesota Program, "New Focus: Arts and Corrections," looks to art as a means of returning to society youths whose antisocial behavior has led to their removal (Fedo, 1975). The "Massachusetts Prison Arts Project," which services several facilities throughout the state, utilizes both studio and art appreciation experiences for similar ends with adults. Exhibitions of works produced in this program are often housed at local museums, and instructional staff work closely with museums, colleges, and community service organizations (Brown, 1978).

Teacher training models. Fredette (1982) cites several components necessary for linking schools and museums in visual education programs. First, there must be a high level of cooperation. Second, museum visits should be not one, but several comprehensive and structured experiences. Third, she suggests the careful selection of an appropriate thematic focus. Fourth, "classroom

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teachers and art teachers must be involved in the preplanning and evaluation of museum school programs" (p. 17).

Prabhu (1982) says that teachers must provide museum educators background information on their students, curriculum, facilities, and school, while museum educators must offer knowledge about the collection in relation to the school curriculum. The teacher can play an important role, not only in planning sessions, but also in the pre- and post-visit activities. If students alone are involved in programs, there is little reinforcement when the child returns to the classroom; if, however, the teachers are given the resources with which to work, they will carry this knowledge into their current classrooms and will probably utilize the information for years to come. Moreover, as the link between school and museum, the teacher can best integrate these two learning experiences.

"All the factors that affect students as viewers would also affect the teacher" (Hurwitz & Madeja, p. 19). The teacher, however, must develop mechanisms to increase student perception. Therefore, the greater the teacher's understanding and knowledge, the easier it will be for him or her to teach content and develop engaging related activities.

Many teachers are not comfortable in museums because they have had so little experience with them. Elementary classroom teachers rarely are required to take more than one studio art course for certification, and never are required to take art history (Newsom & Silver). In a survey of over 600 art teachers (Chapman, 1979), less than half of the teachers at all levels visited a museum one to five times during the year. In other words, most teacher training programs are on the job. In some cases, however, museums ally themselves with local colleges for teacher training. The Cleveland Art Museum, in conjunction with the University of Cincinnati and the University of Maryland, offers summer institutes in art history for high school teachers, who can obtain advanced graduate credit for the work they accomplish at the museum.

The University of Pittsburgh, utilizing the facilities and staff of the Carnegie Institute, offers a course entitled, "Using the Museum as a Resource." The goal of this course is to emphasize the relationship between classroom activities and the museum experiences. All assignments and exercises in the course are based on the idea that the original art and artifacts of the cultural institution should provide a base for subsequent curriculum development. Teachers are required to use an interdisciplinary format to plan lessons that are

integrated with exhibitions. Opportunities for in-depth research as well as cooperative planning are part of the syllabus. Curators, preparators, administrators, and other museum staff also give teachers behind-the-scenes tours. This provides participants with a basic understanding of programs, facilities, and services within the institution. The course is evaluated on the basis of competency attainment, summative evaluation, questionnaires, and criteria related to judging the effectiveness of the curriculum units produced (Lacey & Agar, 1980).

The Children's Museum in Boston runs a teacher resource center that edits and displays teaching packages. There is also a recycling center from which teachers may obtain leftover industrial materials to use for art activities.

The St. Louis Museum of Art also has a teacher resource center. They offer slides, information sheets, and workshops to help teachers integrate the museum into the classroom curriculum, and try to train teachers to conduct their own class museum visits. The aim of the program is to make teachers knowledgeable and comfortable with art and museums. A full-time coordinator is available year round to assist the teachers, and graduate credit is available for this work through a local college.

New York City's Museum Collaborative--made up of representatives from local museums, schools, and community arts organizations--contributes a monthly column to the newsletter of the local teachers' union. Each month, the column highlights a theme such as American Indians, architecture, or languages, and gives an annotated list of cultural institutions and community sites that would be appropriate for class trips.

One of the most extensive teacher training programs is administered by Alberta Sebolt (1978), Director of Education at Old Sturbridge Village. Thirty Massachusetts school districts are involved. What is unusual about the program is that it is ongoing for a year at a time. Teachers begin with a two-week summer workshop in which they explore the Village museum and decide on a focus for their curriculum. Using an inquiry method, teachers learn to analyze their own processes for bringing alternative content into the curriculum structure. There are group sessions in which teachers and staff constantly re-evaluate the developed curricula and see whether project goals have been met. After the summer workshop, teachers return for several two-day sessions during the school year and develop related projects and field studies in their own communities. There are two important factors that contribute to the teachers' commitment: first,

because a school system pays $1,000 for each teacher's participation in the program, selection is often competitive; second, the callback sessions, in which teachers are asked to report on the classroom success of their curriculum units, reinforce the work originally accomplished during the summer. This comprehensive training, combined with careful monitoring, has proven to be a successful strategy for effective teacher training.

During the summer of 1979, the Worcester (Massachusetts) Art Museum implemented an interdisciplinary teacher training program under a grant from the National Endowment for the Arts. The program brought together teachers from the four city high schools, with one representative from each of six academic disciplines at each school. This project originated contemporaneously at the museum and the school system. As in most models, beginning stages focused on intensive reviews of the museum's collection. Morning sessions included participatory gallery tours. Afternoon workshops were conducted to investigate the connections between the art viewed in the morning and high school subject areas. A standardized curriculum model for individualized study was presented to the teachers, along with guidelines for organizing lesson plans. Each lesson would contain a statement of what the students were to learn, a series of

learning activities that would be used to accomplish the stated objectives, and self-evaluation procedures which would enable students to see whether they had mastered the material. At first, teachers met only with those in their own disciplines; later in the program, teachers from the same high school but different disciplines met to determine team teaching possibilities. Follow-up sessions were scheduled at each school during the school year. Among the units developed were: "Cubism and the Theory of Relativity" (a comparison of the handling of form and space in Cubist works as it is noted in Einstein's Theory of Relativity); "Meteorology and the Arts" (students use landscape paintings to analyze cloud formations, air masses, and storms); "Using Figurative Language" (art objects are used as stimuli for writing assignments centered around the use of simile, metaphor, hyperbole, personification, and onomatopoeia); and "Verbs, Adjectives, and Prepositions in Foreign Languages" (works of art are used to help students conjugate sentences and select appropriate vocabulary). All of these units were duplicated, including the relevant slides, and housed at the Worcester Public School Curriculum Center for teacher loan (Berezin & Goodman, 1980; Teacher Training at the Worcester Art Museum, 1979).

Interdisciplinary programs. It is important to realize that interdisciplinary programs do not negate, but can only offer the opportunity to enhance the pure art historical or studio experience. This type of program should be viewed as an additional method of utilizing the museum, and not as a bastardization of the art object. Although many of the previously mentioned programs can be considered interdisciplinary in nature, the following models have chosen this area as their primary concern.

John Brooks (1977), at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, has concentrated on using art objects to stimulate visual awareness and creative writing. Children who come to the museum are shown art works and given a format for writing haiku and cinquain poetry based on their observations. A short drawing project is offered to enhance the students' visualization abilities. Brooks finds that the combination of drawing, creative writing, and looking at objects helps focus attention on what might otherwise be overlooked. The writing component also encourages students to determine the "essence" of the work of art rather than report on the images that exist.

The DeCordova Museum has an extensive "Learning Through Art" (1977) program which was initially funded by the Junior League of Boston and an ESEA Title IV grant

awarded by the Massachusetts Department of Education. Museum instructors work with social studies teachers to develop lessons related to the social studies curriculum for each grade and school involved. The DeCordova instructors visit the classroom sixteen times a year. Related studio projects are suggested as follow-up activities, and an exhibition of the student art work is held yearly at the museum (Learning Through Art, 1977).

The Indianapolis Museum of Art uses archaeology to teach low-income students about the art and artifacts of other cultures. Local university personnel as well as museum docents instruct children to conduct a simulated "dig." Reproduced artifacts are buried in chosen work sites, and children make maps, plaster casts, and detailed inventory sheets of their findings. Four cultures--African, Pre-Columbian, Egyptian, and Classical--are used. Staff and students exhibit their findings in museum areas set aside for the purpose. The success of this program initiated the development of resource kits that could travel to schools not directly involved in the project. In addition, periodic community workshops and ongoing qualitative evaluations are used to judge the effectiveness of the program.

Four California museums--the Mexican Museum, the M. H. deYoung Museum, the National Maritime Museum, and

the San Francisco Museum of Modern Art--have developed an interdisciplinary study guide, "California Treasures: An Exploration in Museum Education for Children." The program was developed to integrate the fourth grade social studies curriculum with knowledge of California's cultural heritage. Again, the project was conceived to augment and complement classroom learning. Suggested activities involve participation in a variety of art and social studies experiences. Examples are chosen from the collections of these museums for reproduction in the study guide. "Discovering an Aztec Burial Site," for example, identifies Mexican codices and symbolism. Students learn Spanish vocabulary that relates to the codice, discuss the mathematics of the Aztec calendar, and create goegraphic maps of ancient Mexico. Studio projects include creating clay vessels (to learn ceramic hand building techniques) and creating Mexican instruments. Students engage in kinesthetic activities by learning traditional dances. Activities are done both in the classroom and at the museum following a school visit to the institution (San Francisco Unified School District, n.d.).

A special interdisciplinary curriculum for talented and gifted students, covering science, history, language, social studies, etc., was collaborativey conceived to utilize the collections of the Carnegie Institute Museum

of National History and Museum of Art. This carefully written curriculum focuses on concepts and theories that integrate several subjects into one lesson (Allegheny Intermediate Unit, 1979).

It would be impossible to identify all the models of existing museum education programs. They are constantly changing and being revised. The important point is that museum administrators have opened their doors and their minds to allow for a new freedom and creativity in public education. David Perkins (1979), Assistant Director of Harvard University's Project Zero, in commenting on the variety and scope of museum programs said, "Confrontation with works of art is the core of the aesthetic experience but the way in which [they are] encountered is of the utmost importance."

Thus concludes this section on museum education. The next section deals with art appreciation and the aesthetic experience.

Art Appreciation and the Aesthetic Experience

Art history studies individual artists and their work within the structure of past, present, and future. The historian is concerned with the overall view and the sequence of the transmission of influence among artists,

countries, and cultures. By looking at works of art, one sees, through images rather than words, the history of visual development as a reflection of man's society and thinking. Scholars assume a particular mode of seeing reality or a thematic treatment that cannot be attributed to transmission by human contact or influence. They emphasize sequence and chronology, the ideal type or stylistic period, and "as a result, the immedate meaning of the work to the viewer--its existential meaning--may be overlooked" (Feldman, 1970, p. 28).

Such a global form of study may be well and good for the art historian, but it is difficult for the untrained adult, and perhaps impossible for the young child. In order to make the necessary links between past, present, and future, one must be familiar with each of these historical sequences; it would be wishful thinking to believe that the casual museum visitor would observe with this broad frame of reference. "The usual visitor-exhibit relationship is a passive one-way affair in which the visitor's response is mostly random [to] the exhibit [and (s)he] remains unresponsive to it" (Screvan, 1969, p.8). Moreover, very few children have enough self-awareness to know what is needed when looking at works of art. Some leadership is required to guide and direct students to make their own discoveries (Benson, 1952).

Lowenfeld (1957) says that extending the child's frame of reference must begin at the level of the individual and at the individual's stage of development. Any aesthetic experiences must first be based on the child's reaction and extended from that point. It is necessary, therefore, to question the assumptions one may have about a child's perception of a museum or, more specifically, an art object in general.

Gardner, Winner, and Kirchner (1975) of Harvard University's Project Zero, reported that young children, when shown a painting and later questioned about its origins, offered a multitude of responses, including "the factory . . . a store, a book, a school [or] a camera" (p. 65). The authors concluded that "the human origin of a painting was not apparent to these children" (p. 65), and that they had "fundamental misconceptions about art" (p. 64). Other Project Zero researchers (Silverman, Winner, Rosenstill & Gardner, 1975), when ascertaining children's sensitivity to painting styles, said that many of the subjects "seemed confused about the differences between the small untextured reproductions used in the study and actual paintings" (p. 30). Furthermore, other studies (Frechtlin & Davidson, 1970; Gardner, 1972; and Machotka, 1966) found children tested at several grade levels showed a strong tendency to sort painting reproductions according

to subject matter rather than style or other factors. Although the researchers found that intensive training significantly increased children's perceptions about such things as style, and even though the Project Zero studies have been subsequently criticized for possible misleading or unclear visual stimuli (Lovano-Kerr & Rush, 1982; Rush & Lovano-Kerr, 1982), the implications for teaching art appreciation are important. One cannot assume, especially with children, that a true work of art will automatically evoke an aesthetic response, or, for that matter, that the child will grasp the value or inherent meaning of the art object itself. It is necessary to explore methods which will present the art work in a manner that is understandable to the child, and build upon this to increase knowledge, empathy, and understanding.

Art appreciation. The previous section briefly described the attitudes toward art appreciation beginning with the Picture Study movement in the early twentieth century. Art educators have shifted back and forth between "emotional appreciation" and "intellectual appreciation," but the relationship between analysis and emotional response has "yet to be clearly defined" (Hurwitz & Madeja, p. 13).

Hurwitz and Madeja (1977) outline certain factors which must be taken into account for art appreciation: beauty, empathy, perception, knowledge, and the critical process. Traditionally, art appreciation has been thought of as a pleasurable activity stemming from viewing works of beauty. Recently, however, art has not sought to be beautiful; in fact, many contemporary artists have gone to great lengths to produce distortions, mutilations, and works that depict violent, ugly, or politically charged subject matter (Larson, 1982; Rose, 1982). It is necessary, therefore, to transcend the concept of beauty if one is to even approach the subject of contemporary art. Moreover, art from other historical periods has also included works that do not depict pleasurable subject matter. The tragedy of the sculpture, The Laocoon Group from the second century B.C., Nicholas Poussin's Rape of the Sabine Women (1636), or Pablo Picasso's Guernica (1937) are examples of works of art that evoke rage, horror, or pathos. As great works of art, they should not be excluded as sources for art appreciation curricula, because the emotions portrayed, while perhaps unpleasant, are universally human. According to Giffhorn (1978), if one wishes to teach students not to discriminate against a work of art because it elicits an emotionally unpleasant impression, one must show them that an art object is not

objectively bad simply because they do not like it.

Empathy can be defined as occurring when the viewer closely identifies with the concerns of the artist or art work itself. Although one can emphathize with a work of art, such empathy does not determine the aesthetic quality of the work; still, "the feelings that move the viewer to empathize with the aesthetic qualities of the work . . . become important in the act of appreciating the art object" (Hurwitz & Madeja, p. 6). Worringer (1908/1948) said, "The value of a line, of a form, consists for us in the value of the life that it holds for us. It holds its beauty only through our own vital feelings which, in some mysterious manner, we project into it" (p. 14). The aspect of empathy and/or emotional responses to works of art is a paramount factor in one's aesthetic response. While this topic will be dealt with in more detail later in this section, it should be noted here that formal art criticism requires substantial analysis, which empathy alone cannot supplant.

While general knowledge about art or art elements may be a reinforcing factor in appreciation, it does not necessarily assure it. The ability to place an object in an historical context, identify an artist, or define terms such as balance, texture, and composition may increase receptivity to works of art and elongate observation

time. However, Hardiman and Zernich (1982) found that the degree of realism depicted in an art object was the most important factor in an untrained viewer's response, and that there were no significant developmental differences in response across subjects tested from grade three through college. Zajonc (1968) suggests that untrained subjects select features of art objects that provide the most information and in which image and experience can most easily be matched up. Gardner (1976) reasoned that such similarity in this aesthetic response across grade levels may be due to an affective dormancy, or a delayed assimilation of aesthetic criteria. This, he offers, would be related more to perceptual processes than to developmental stages; it may in fact overlap Piaget's preoperational, concrete, and formal operation stages, and continue beyond adolescence before any change would be observable. Research has indicated, however, that training can assist a viewer's ability to discriminate among parts of art objects ((Garner, 1974; Suchman & Trabasso, 1969), and that formal and consistent training experiences might provide the "critical mediators" necessary for decoding art objects (Hardiman & Zernich, 1977).

Perception goes beyond merely seeing the art object. Madeja (1972) defines four levels of perceptual learning:

(1) observation, (2) description of visual relationships, (3) selectivity (the ordering and simplification of visual phenomena), and (4) generalization of form (the synthesis of visual principles). Bloomer (1976) says perception and art are both active processes that involve more than the intellectual understanding of ideas. Perception, rather than intellect, is the basis of communication between artist and viewer.

> Perception, then, is a series of automatic, tentative judgments about probable meaning and the relevance as extrapolated from limited data. Thus, a percept is an inference from a range of possibilities--not a fixed point of certainty. Perception, like physics, operates on the uncertainty principle, and final judgment must evolve from more complex intellectual processes" (Bloomer, 1976, p. 126).

According to Fleming and Levie (1978), expanding the ability to perceive can enhance other cognitive processes such as memory, concept formation, problem solving, creativity, and attitude change. The better an object is perceived, the more feasible and reliable these processes can become.

Hurwitz and Madeja (1977) say the role of perception in art appreciation is shared by many, but the suggested mechanisms for heightening perceptual awareness toward art vary greatly; furthermore, there have been few recommendations to date for achieving this at the elementary level.

The critical process involves perception, description, analysis, and the formulation of qualitative judgments or evaluations of the aesthetic merits of an object based on the three previous steps (Feldman, 1967; Hurwitz & Madeja, 1977; Smith, 1967). The critical process also goes beyond the psychological weather report of "I like it" or "I hate it," in that responses are supported by arguments or evidence.

At this point it is important to reiterate the purpose of this study in terms of the literature already reviewed. Although criticism and analysis can both be important aspects of art appreciation, such in-depth discussion is rarely plausible in the elementary grades, for several reasons. First, most children will have neither the foundation of general knowledge about art history nor the facility for discussing the elements of design and/or composition. Second, most classroom teachers are not trained in this area, and may feel somewhat uncomfortable when faced with the prospect of presenting such a lesson. Third, conceptions of beauty have changed dramatically over the years, and are not universal among cultures. Finally, abstract, conceptual, neo-expressionist art, and art imbued with structure and implication have--until the very recent resurgence of realism--overshadowed the visually beautiful object.

According to Lippard (1982), "one of the most interesting by-products of the move toward immateriality and impermanence by contemporary artists in the late 1960s and 1970s has been that 'medium and message,' 'subject and object' have begun to merge again" (p. 138).

Therefore, in a classroom situation without a museum education specialist or with a non-art trained teacher, responding to art is often construed as talking about art (Beittel, 1979). This often takes the form of examining the artist's life or the somewhat rapid jump to taste and value judgments. "Negatively, talk about art often becomes reductively mechanistic, or reflects the betrayal of an interaction with the art object" (De Furio, 1979, p. 9).

Returning to the factors contributing to art appreciation offered by Hurwitz and Madeja (1977), one sees that several of these cannot truly be present in the average elementary classroom. In Chapman's (1979) survey, she reports that only 25% of the elementary art teachers responded by saying they regularly taught art history, either as an introduction to creative activity or during special class periods set aside for this purpose. Of these art teachers, only 1% said they taught art history regularly as a special course. The majority (61%) introduced art history occasionally and informally in

connection with creative art activities. If this is the case for the teacher trained in art, then one can assume the non-art trained teacher will attempt even less in this area. General knowledge cannot be assumed on the part of teacher or student; consequently, the critical process or analysis of an art object may have limitations because of the knowledge upon which it is to be based. Moreover, the concept of beauty or pleasure derived from viewing works of art does not uniformly hold true, especially when dealing with abstract, contemporary pieces or works depicting less-than-pleasant subject matter.

Thus, only the factors of empathy and perception remain. Perception is often colored by perceptual prejudices: the mind meets a stimulus with a pre-existing stereotype and tunes out any elements that are inconsistent with or not reinforcing to that stereotype. With elements such as depth or size, for example, the mind reinterprets what the eye sees. "Seeing is accomplished not in the eye--but in the mind" (Bloomer, 1976, p. 32). One very important influence on perception "is the emotional value of the stimulus" or how what one sees is consistent with one's own experience (p. 57). Therefore, the factors of empathy, emotion, and personal feelings and beliefs can be a most significant factor in motivating students to respond to works of art, and may be a powerful

key to extending the art appreciation experience through the critical process or toward a knowledgeable aesthetic response. The next section deals with approaches for responding to art and the aesthetic experience.

Responding to art. Ecker (1967) and Feldman (1970), among other art educators, have developed methods of art criticism and aesthetic inquiry which guide teachers and students toward the description, analysis, interpretation, and evaluation of works of art primarily through concentration on the formal aspects of the art object. As a result, the aesthetic experience has often been interpreted in the classroom as formal art criticism. Such criticism may be beyond the scope of the non-art trained teacher's prior training, and, in many cases, the aesthetic experience begins to focus upon "genetic" factors (biographical material, the artist's intention, or the originality of the work). These factors may help students know why one could have a particular aesthetic experience, but "they do little . . . to explain the nature of that experience" (Lanier, 1976, p. 20).

Responding to art and aesthetic responses are highly personal, wherein "response emerges through an interaction between the individual and an art object" (De Furio, 1979, p. 9); and the "aesthetic responses needn't be isolated

into rigidly intellectual or subjectively emotional categories" (p. 10).

However, Hurwitz and Madeja (1977) offer three approaches to art appreciation based upon the proximity of the object under study. The first approach, the phenomenological, is described as a critical process based upon description, analysis, and interpretation. The second approach is described as associational, or not directly related to the object, and utilizes biographical material, anecdotes, etc. The third approach, and the one they favor, is the multisensory approach, which utilizes a full array of sensory and other forms of empathic responses where the art work becomes the stimulus for nonverbal reactions. Hurwitz and Madeja state:

> The multisensory method takes a broader view of empathy and invites the children to identify in many more ways with the art work. Reaction thus goes beyond language into gesture, and language itself becomes less descriptive and analytical, more poetic, metaphoric, and personally expressive. Children may be asked not only to describe the movement in a sculpture in terms of its design intent but also to assume physically the positions themselves (p. 14).

These authors feel that the multisensory method is the best for primary school children, "whose vocabulary level may not allow for an effective descriptive/analytic method" (p.15). However, this researcher would argue that the distinction between the beginning stages of the

phenomenological approach and the multisensory approach are not quite as clear-cut as mentioned above.

The phenomenological method seeks to understand any phenomenon as it is experienced, through a process called phenomenological reduction, which requires the viewer to free him/herself of any preconceived prejudices, feelings, theories, or conceptualizations which might distort or color that experience (Brown, 1977; Seamon, 1977). One begins with perception of the phenomenon and proceeds with greater abstraction of thought and deeper levels of consciousness to unveil the noumenon or essence of that which is perceived.

Flannery (1980) says that the phenomenological approach "proposes that feeling is thought PROPER" (p. 27). He further states that although empirical or conceptual thought is the most frequently and widely acknowledged "acceptable" mode, phenomenological thought is equally valid and its own form of truth. The brain can comprehend in both of these modes. To describe phenomenological thought, Flannery says:

> It produces a form of truth which is embodied in sensory images. Images are tangible: they are color, texture, smoke, smells, fire, motion, orange, and they are fear, nervousness, frogs in the throat, and butterflies in the stomach. Images are feelings in all their shades, tones, and moods.

> The problem with this phenomenal mode of thought is that it does not seem to be real. Many scholars think of it as mystical, religious, or magical. Feelings are thought to be intangible, foggy, unstructured, and subjective. It is not easy to consider that thought in images is equal to verbal and metrical thought (p. 27).

He also states that this model is particularly relevant to artistic creation. Certainly, given the above description, a phenomenological approach would greatly resemble or even encompass a multisensory approach at this level.

In order to more closely examine the congruencies between these two approaches, it would be helpful to explore further the phenomenological methodology. Again, Flannery (1980) offers insight into this process. Stage One is called the natural attitude or the "sediment" which consists, basically, of the beliefs and traditions built up throughout one's life. An example of this might be the belief that art objects are representational or that paintings are pictures of something the artist viewed and then recreated. The phenomenologist attempts to sift through the layers of this "sediment" in order to see different aspects of the object at different times and in different ways. This is done in stage two, the eidetic variation or epoche, when one attempts to examine many "profiles" or perceptions of an object and, at the same

time, "bracket" the natural attitude to allow all of one's experiences of an object to flow freely and crisscross. "It is a part of synthaesthesia. It is a whole interweaving of perspectives of profiles of sensory experiences" (p. 32). These descriptions may seem like streams of consciousness, or even poetry, but they are what phenomenologists call the "lived experience."

According to Husserl (1900, 1901/1970), one validates judgments by evidential experience--of which sense-perception is one such type. Seamon (1977), for example, characterizes the phenomenology of everyday environmental experiences as the sum total of a person's firsthand involvements with the everyday places, spaces, and environments in which he typically lives" (p. 3726-A). Therefore, one must take into account perceptions as they have been stored in the mind, for that total involvement would, most probably, have been experienced by a multitude of senses.

It is only in stage three (transcendental analysis) that the phenomenologist begins to critique, analyze, and review what was experienced in the epoche. Flannery (1980) distinguishes between linear aesthetic thought and random aesthetic thought, although stressing the need for both. The linear aesthetic forms the basis for making judgments about works of art, while the random aesthetic,

including the phenomenological aesthetic, is concerned with living experience. Both of these aesthetics culminate in the critique, but until stage three, the phenomenological aesthetic concentrates on the sciences of "esthesias," or feelings, and these feelings are quite often gleaned from multisensory experiences.

Such an expansion of the definition of the phenomenological approach to responding to art is advocated by Beittel (1979), and has been called hermeneutic phenomenology, which is more focused on an explanatory mode. Beittel talks of responding to art "as a mode of being which, ontologically, fuses qualitative immediate presents into an aesthetic whole" (p. 39). The experience within the immediate present can be extended so "that the combined consummatory and instrumental nature of a long series of acts can itself extend and fuse into one qualitatively extended immediate present" (p. 34). In other words, experiencing a phenomenon or art object can be "thickened out" so that the phenomenon (or object) can be "qualitatively felt." This, according to Beittel, would be dwelling poetically, in that the observer would actually "feel one's feelings with words" (p. 36) and language. Only then would the problem of talking about art be qualitatively extended, because the base for such talk would be firmly grounded in truly felt meaning.

Morehouse (1979) similarly found such an extension of the phenomenological approach in his work with teachers and administrators. "Involvement, commitment, and personal experience combine with the specific techniques of observing, recording, and documentation to enlighten intuition by critical reflection" (p. 217-A).

Thus, the sensuous immediacy so often talked about as a necessary component of the aesthetic response would not necessarily be limited to the multisensory approach, but could also be a component of the phenomenological approach. Personal feelings or experiences might very well overlap both of these modes, especially in the initial stages. The methods do diverge, however, in what is to happen after these initial responses.

Efland (1979) outlines four orientations in aesthetic theory which parallel the four historic traditions in art education.

The mimetic orientation, which Efland aligns with Plato and Aristotle's notions about art, says the main criterion for evaluating works of art is the degree to which the art imitates or accurately represents its model. A work of art would be understood when the object was understood by the viewer.

The pragmatic orientation says that a work of art can be understood through the effects it has on its viewer.

It is a result of a transaction between viewer and object and assumes certain effects, e.g., pleasure, inspiration, etc., on the audience.

The expressive orientation says that art is the expression of the artist's feelings and emotions. The object gives insight into the personality of the artist, and the work produced as a result of this insight is valued because of the artist's genius.

The objective orientation regards the object away from all external points of reference. One need not know the intentions of the artist to understand the work. Judgment is based solely on the work of art as a self-sufficient entity which can relay content without external influences.

Efland (1979) continues his discussion of the four orientations of aesthetic theory by linking each orientation to orientations in both psychology and teaching. He links the mimetic orientation to behaviorist premises which espouse learning by imitation and motivation provided by reinforcement. In the studio environment, the teacher would provide models for students to imitate, e.g., making a clay pot in the Indian mode or copying either a great work of art or, in a similar vein, a pattern of a Thanksgiving turkey. If, in this orientation, one were to ask a question concerning art

appreciation, one might ask, "How realistically or accurately did the artist capture the subject?"

The pragmatic aesthetic orientation would be akin to a cognitive psychological orientation, in that behavior would be mediated by previous learning, and learning would be an instrument that enables the individual to adapt to his/her environment. Studio teaching would provide students with problems that gave structure to their experiences. In art appreciation, one might question, "Do you understand the painting and how it was created?"

Similarly, the expressive aesthetic orientation is compared to the psychoanalytic model, in which behavior is motivated by needs and desires that are often hidden or repressed. All observed behavior, including the art studio project, is a reflection of these needs and desires. The studio environment nurtures and shelters the individual response. A typical question posed in art appreciation might be, "What was the artist trying to express?"

Finally, the objective aesthetic orientation would follow gestalt psychology, in which behavior is holistic, and parts find their meanings in wholes. Teaching provides perceptual training and points out what is there to be discovered. Learning is the discovery of structure, differentiation, and integration. Many art activities in

schools follow this orientation, which, according to Efland, has been largely adapted from preliminary Bauhaus exercises. Such problems as texture collages and paper sculpture lead students in the study of materials and their potentialities within a structure that would enhance perception. In addition, such art experiences would enable students to construct representational concepts that symbolize their personal experiences and would lead to an understanding of order and harmony. Translating this into art appreciation, one might, for example, methodically study the elements of design and decide if, based on these principles, a work of art was "good".

All of these aesthetic orientations have both appropriate and inappropriate facets, especially in a classroom situation. Understanding what the artist was trying to express, how the art work was created, whether a work succeeds because of adherence to formal principles, or noting the artist's facility for accurate representation may all be parts of art appreciation. However, this orientation, while establishing vehicles for discussion and analysis, may do little to assist the young student in empathetic aesthetic responses.

The aesthetic response. Noted art educator Laura Chapman (1978) describes the phases of response to visual forms as

the perceiving of obvious and subtle qualities, interpreting qualities as sources of feeling, and judging the significance of the perceptual experience. She discusses the importance of building multisensory associations through synaesthetic layers of experience. Only through empathizing, while maintaining psychic distance and synaesthetic speculating, can the child build aesthetic sensibilities and responses to works of art.

Several authors (Andrews, 1972; Appleby, 1974; Goldstein, 1940; Grozinger, 1955; McFee, 1961; Schilder, 1950; Taylor & Trujillo, 1973) have stressed the importance of multisensory and/or synaesthetic experiences in a variety of teaching situations. Taylor & Trujillo, for example, found significant differences in the aesthetic quality of children's art products when students were exposed to multisensory cognition systems. Andrews urged that synaesthetic processes would enable students to "view the substantive elements of their academic persuits on a deeper and more personal level of understanding than can be reached by the usual vicarious methods" (p. 103).

Appleby (1974) notes that young children, people of primitive cultures, and uninhibited or illiterate adults automatically perceive syncretistically and simultaneously, in that the stimulation of one sense will often elicit reponses from other senses. While cognitive

learning accumulates pieces of information which can be assimilated in a linear, one-at-a-time approach, sensory learning is not as limited, because "experiences can be assimilated . . . as a unified, multi-dimensional totality . . . with meaning incorporated into all levels of the individual's being and consciousness" (p. 24). Synaesthesia is a way of perceiving, knowing, and learning by incorporating the material ability of children to relate "intuitively in a multi-dimensional awareness of their environment . . . [and] encourages the child to bring in all experiences and relate them to himself as a wholly functioning human being" (p. 25).

According to Pepper (1946), the aesthetic object is actually not an object, an idea, or one act of perception, but rather an intermittent perceptive series. Similarly, Dewey (1934), while citing the aesthetic experience as a "seizure," said such a momentary flash would be the result of the accumulation of long gathered "energy." If one's aesthetic response is most often hidden or bound within a very private realm, one responds with intuitive experiences (De Furio, 1979). Such experiences are cumulative, and probably are the result of a series of very personal multisensory and/or emotional experiences that are combined with the object perceived.

Bersson (1982), while noting the importance of the critical process and aesthetic inquiry, advocates an aesthetic experience of sensuous immediacy. While this idea has been proposed by art educators, it breaks with traditional notions of aesthetics in that it focuses on the whole, fully sensuous and functioning human being. He defines aesthetic immediacy as "the consciousness of sensuous experiences--of the myriad sounds, smells, sights, movements, textures, and tastes possible to human perception . . . [and] the consciousness of emotional states--feelings of tenderness, love, hate, and fear" (p. 35). Bersson cites the phenomenological insistence that one must be open to direct experiences without analysis or interpretation based on predetermined beliefs. He suggests that as most educational and societal training is exclusively conceptual, one learns to experience the world through culturally transmitted symbols and concepts. This, he says, separates us from direct experiences, in that we tend not to accept our immediate sensuous and emotional responses and opt for "intellectual knowledge, systematic methods, and prearranged services to mediate, conceptualize, and organize direct experience for us" (p. 36).

Bersson's sensuous aesthetic consciousness focuses on the here and now, with no prescribed desired end goal. It

is a nonlinear experience of immediacy, where response takes place in the present.

> The customary intellectual consciousness of self and phenomena is replaced by a sensuous consciousness of self in phenomena. The observer becomes a participant. Empathy overcomes abstraction. Immediacy prevails over mediation. Aesthetic feeling, for a rich if short-lived interval, breaks through the vice grip of thought. . . . Thus, empathy, the opening of oneself to experience, becomes a quality essential to all sensuous aesthetic experiencing" (Bersson, 1982, p. 37).

Weitz (1966) states that it is easier to teach art than to talk about its nature. One can say what needs to be said about works of art without knowing what their defining properties are or assuming that a set of such properties exists. Moreover, viewing a work of art without responding emotionally or bringing one's own experiences to that which is perceived can be no more than that--viewing a work of art. An aesthetic object just does not exist in the physical world. It comes into existence through one's aesthetic sensitivity, by one's noticing and subsequently bringing it into relationship by living it (Greene, 1971). Therefore, one must really deal with the limits of experience, and not, for example, the limits of a painting. "If we define art as part of the realm of experience, we can assume that after a viewer looks at a piece he 'leaves' with the art, because the 'art' has been experienced" (Irwin, 1982).

In the first chapter of this paper, Knieter's (1971) breakdown of the aesthetic experience is cited. Basically, he dissects the experience into feeling, thinking, and concentrating. Evaluations are based on past experiences (which are often culturally oriented), perceptual acuity (which is based on both formal and informal learning), and affective responsiveness (which, he says, is a natural function of human behavior at every stage of life).

Reimer (1971) discusses similar notions when he cautions against strict adherence to behavioral objectives in aesthetic education. He cites approaches in psychology--e.g., phenomenological, humanistic, holistic, existential, personalistic, and self-actualistic--as movements that value the quality and significance of human experience. In addition, he states, "Many of the strongest trends in philosophy and science today are in the direction of the personal, objective nature of what is known and how knowing comes about" (p. 68). His seven behaviors in creative and aesthetic encounters--perceiving, reacting, producing, conceptualizing, analyzing, evaluating, and valuing--"provide the basic tools for organizing and implementing every aspect of aesthetic education . . . while at the same time being manageable for intellectual understanding" (p. 76).

For Reimer, perception is a varied and complex behavior that includes discovering, recalling, relating, comparing, and distinguishing. It is a behavior that requires no concepts until conscious thought is given to what actually happens during perception. Although conscious thought is a vehicle which takes one to deeper perception, it should not be confused with perception itself. "The danger here is to think that ideas about art constitute the experience of art" (p. 78).

The second behavior--reacting--includes feeling, responding, sensing, and empathizing, which influence selfhood, subjectivity, and significance. This, he feels, reinforces the humanistic orientation of aesthetic education, in that reacting is in itself a humanizing experience.

The "means" behaviors--producing, conceptualizing, analyzing, and evaluating--can be aesthetically noneducative if they occur with little or no influence on perceiving and reacting. Producing a work of art can be effective in enhancing the "ends" behaviors, but it also can be an activity which has a minute effect on aesthetic sensitivity. Similarly, conceptualizing, analyzing, and evaluating may become distorted, in that the goal becomes analysis, judgment, or study of concepts rather than the actual aesthetic experience. These behaviors are only

approaches to get closer to heightened perception and reaction, and should not be considered ends unto themselves.

Reimer's "outcome" behavior, valuing, presents a touchy issue for teachers and students, for students are often pushed or cajoled into liking what the teacher thinks they should like. This attitude, he feels, demeans art, because "valuing is a private matter between a person and his experience . . . [and] liking is not the end of aesthetic encounters" (p. 82).

Although authors such as Giffhorn (1978) caution against the naivete of projecting personal sentiment and feelings toward art objects--because one might declare that one's personal aesthetic criteria is absolute and objective--other authors emphasize the necessity of emotional responses.

Bersson (1982) states that "it is highly debatable whether any truly aesthetic experience can take place without our senses and feelings--the direct sensuous experience--being at its core" (p. 38). Broudy (1972) says, "Aesthetic education is first of all the training of imaginative perception to enable the pupil to apprehend sensory content formed into an image and expresses some feeling quality. . . . Its first concern is that the pupil become adept in contemplating images of feeling which

works of art present to us" (p. 58). Perkins and Leondar (1977) offer:

> Most obviously through perception we find out how the world is. But the same is so of emotions as well . . . emotional reactions offer not simply personal highs and lows but ways of comprehending the situation "out there." To complicate this picture, discovery, insight and similar cognitive achievements themselves carry strong emotions which enrich our experience of making and perceiving. This affect becomes both a manner and a product of knowing (p. 2).

Finally, Arthur Koestler (1964) identifies the essence of the aesthetic experience as

> "intellectual illumination--seeing something familiar in a new, significant light; followed by emotional catharsis--the rise, expansion, and ebbing away of the self--transcending emotions. But this can happen only if the matrix which provides the "new light" has a higher emotive potential . . . in other words, the two matrices must lie on an ascending gradient (p. 383).

Personal feelings, affect, and cognition. Practices in Western education rely heavily on rational, verbal, and analytical modes (Ornstein, 1972; Samples, 1976). Ornstein holds that knowledge based solely on rational thought is incomplete, and suggests that even "scientific investigators act on personal knowledge, biases, hunches and intuition. . . . The genius of the scientific method [is] that the arational thought becomes translated into the rational mode and made explicit, so that others can follow it" (p. 22).

Education, however, is not the only discipline which considers feelings secondary. Zajonc (1980) points out that contemporary psychology regards affect as post-cognitive, where only after analysis and computation can an overall affective judgment be generated. She notes that words such as affect, attitude, emotion, feeling, and sentiment do not even appear in the indexes of most of the major works on cognition. Beyond the acknowledgement of the significance of feelings as part of experience, there are only "isolated theoretical attempts directed toward the understanding of the role of motivational and emotional factors in perception and cognition" (Note 3, pp. 152-3).

Zajonc argues that affective reactions to things are primary, basic, and inescapable. While one might be able to control an outward expression of emotion, one cannot control the emotional experience itself.

> It is entirely possible that the very first stage of the organism's reaction to stimuli and the very first elements in retrieval are affective. It is further possible that we can like something or be afraid of it before we know precisely what it is. And when we try to recall, recognize, or retrieve an episode, a person, a piece of music, a story, a name, in fact, anything at all, the affective quality of the original input is the first element to emerge. To be sure, the early affective reaction is gross and vague. Nevertheless, it is capable of influencing the ensuing cognitive process to a significant degree (p. 154).

Similarly, Ittelson (1973) states that one's first response to one's environment is affective. The direct emotional impact "sets the motivational tone and delimits the kinds of experiences one expects and seeks" (p. 16). Langer (1967) asserts that conception, action, rationality, and knowledge all are "a vast and branching development of feeling" (p. 23). And Zajonc (1980) points out that affective judgments seem irrevocable because they feel right and true. Attitudes cannot easily be changed, because we trust our reactions. One might not be aware of a feeling, but it is always in existence.

The recognition of the importance of affect and personal feelings is of great value to those seeking to enhance art appreciation and, more specifically, museum educational experiences. The actuality of the immediate sensuous response, while often noted, is more often superseded by the quest for critical evaluation as the validating factor in the aesthetic experience. A predominant attitude is that affective reactions must follow prior cognitive processes such as recognition or categorization. According to Zajonc (1980), this is not necessarily true. She states "that the participation of affect in processing information . . . may increase efficiency to a remarkable degree" (p. 166). Furthermore, studies involving memory found that recall was enhanced

when subjects could organize units into their impressions about these units (Dreben, Fiske, & Hastie, 1979). "The crucial dimension underlying memory is not what the subject knows or the amount of knowledge that is used encoding the item, but rather what the subject feels about what he knows" (Kesnan & Bailett, 1979, p. 25).

Results of studies such as these strongly support aesthetic education models which are firmly rooted in sensory, emotional, and personal feeling experiences. If, as Zajonc (1980) suggests, evaluation of an object is not so much a description of what is in the object as a description of something that exists within the person who evaluates the object, then the use of educational modes which employ and/or encourage personal responses can offer tremendous motivation to students.

Synectics, Analogy and Metaphor, and Creative Problem Solving

Within the process of the aesthetic response to art objects, the viewer confronts a work which offers a particular view of reality and, in turn, gives life to that reality by identifying with what the artist has chosen to portray. The conscious reality of this interaction has far-reaching implications for viewers,

artists, and, more specifically, for art and museum educators. Broudy (1972) has stated:

> The role of art in aesthetic education is twofold. One is to objectify for perception those metaphors which the imagination of the artist creates. These help the pupil to objectify his own feelings and values. In doing so, they expand his value domain, for they reveal possibilities not available through direct experience. The second role of art is to purify the pupil's imagic store and thereby to make him more conscious of and less satisfied with the stereotyped image and the worn out metaphor. In this sense, it makes pupils more discriminating about art and life itself (p. 44).

In the previous section, we have seen that the meaning of an art object grows out of an interaction that takes place between the artist (by way of the created work) and the viewer. It is the resultant communication which forms the basis of the aesthetic experience.

Interestingly, affective reactions can be evoked more rapidly and efficiently from pictures and images than from the written word (Paivio, 1978). The museum, therefore, with its wealth of visual stimuli, offers unlimited possibilities for responses related to personal feelings and experiences encountered in the works of art.

Such an interaction relies heavily on the essential role of the audience. The communication between artist and audience "endows an art object with the potential to be experienced in various ways by various individuals, and to be enjoyed repeatedly by the same person. . . . Because

each individual perceiver will view the art object from a different background of experience and a different perspective, the art object will create a reality that is different for each perceiver" (Foss & Radich, 1980, p. 45).

It is not unusual to discover that adults as well as children quickly become bored on standardized informational tours of museums. Moreover, viewers of any age who lack prior training in art appreciation might feel bombarded with visual stimuli in a museum gallery. According to Screvan (1969), the average time an observer spends looking at a work of art is forty seconds. In light of this fact, one would have to question the degree of intensity or depth of perceptual experience a viewer would have. In addition, critical and analytic structures for art appreciation require substantial prior knowledge on the part of the viewer or, at the very least, on the part of the teacher or facilitator. Even the dedicated follower of newspaper or magazine art reviews cannot substitute the words about art for the actual experience with art.

It is the feeling of this researcher that one's approach to dealing with works of art should be a creative and personal experience, and that such experiences can be based solely on the information presented within each

individual work of art. But the approach is different from Gilman's, which maintains that all the observer would need for an aesthetic experience would be visual contact with the art object (Newsom & Silver). Instead, it is seen as helpful, instructional, and even challenging for the observer to individually decode, demystify, and internalize the essence of a work of art. For the young student, a structure which helped this to occur--without the imposition of a prematurely forced critical analysis or even the over-intellectualization of art historiography--might provide a framework for future interaction with artworks, whether or not these interactions were accompanied by teacher, docent, or museum educator input. Moreover, if such a structure became part of a student's body of knowledge, this mechanism could be fruitfully utilized throughout life.

Approaching works of art is very similar to solving a problem. Although viewers are presented with the same image or "clues," what each extracts from that image will be unique, personal, and based on his or her affective response and individual experiences. As the Chinese proverb says: wisdom is the ability to discover alternatives--there are many ways to reach solutions.

Creative problem solving. According to Kozmetsky (1980), educational experiences must link knowledge gained from scholarly fields with the reality of problem solving. Practical experiences and associations work hand in hand with academic information; these, in turn, help students formulate their own conceptual constructs. These constructs then enable the student to order knowledge into unique problem-solving schema and, perhaps more important, into personal judgments toward problem situations.

Piaget (1971) describes this building of knowledge as linked to actions which do not occur haphazardly, but repeat themselves when similar events occur. In very similar situations, the actions may be reproduced exactly; if the situation is altered, new combinations of actions are formed. "To know an object implies incorporating it into action schemata, and this is true from elementary sensorimotor behavior right up to the higher logico-mathematical operations" (p. 8).

Koberg and Bagnall (1972) also talk of knowing an object. To know an object creatively, however, one has to think and behave with both objectivity and subjectivity. Creative knowing alternates back and forth between what one already knows and what one senses. Creative appreciation can be helped by going back and checking what one already knows. In this way, belief in one's own

ability can enhance the development of creativity as well belief in oneself. This can carry over into the aesthetic experience to the new elements being observed.

Similar is Cyert's (1980) assertion that problem solving is actually a matter of judgment, which can be developed with practice. Although it might be a useful experience to actually teach problem solving, simulations or exercises based on hypothetical situations leave a lot to be desired. The problem-solving process, he maintains, tends to be learned when the student is faced with real problems. Only then can personal judgment be developed.

According to Simon (1980), learning occurs as a mix of what is being taught and the student's own self-instruction. Traditional education has often involved the teacher lecturing and the student (it is hoped) learning. On the surface, it would appear that such a process would make it easy for the student to internalize information, but what actually occurs is rote memorization. While rote memorization might produce the effect of a student being able to repeat back the material, there is little carry-over to actual problem solving, and little encouragement of creative thinking. "There is no way in which the words pronounced by a teacher can be stored directly as productions available to the student. There must be a conversion of the external language into the internal

representation of the student's production system" (Simon, 1980, p. 87).

Therefore, we return to the concept of unique personal responses for creative thinking and problem solving. Such concepts are often familiar to those teaching in the studio area of art production, but they are not often extended into areas such as art appreciation. Studio texts, such as McKim's Experiences in Visual Thinking (1972) say that one cannot expect creative thinking from someone who verbally labels an experience before time is taken to perceive its richness. "The major difficulty people have is the inability to contact their imagination consciously and to direct it productively" (p. 25). Therefore, rote memorization cannot be utilized to obtain either a creative or personally empathetic response. This is especially true when dealing with works of art. Memorization in no way enhances the aesthetic experience.

Synectics. In 1944, William J. J. Gordon and his associates began to observe an individual who was simultaneously involved in the processes of invention and psychoanalysis. This individual was able to be aware of his own mental processes while he worked toward his goal. Gordon (1961) was able to delineate a series of

psychological states this individual went through on the way to his final inventive solution. They are as follows:

1. Detachment--removing oneself from the object or problem in order to look at it from an outside point of view

2. Involvement--getting close to the object or problem by saying, "How would I feel if I were it?"

3. Deferment--a sense of disciplining oneself against premature attempts at solutions to avoid inventing the same thing over again

4. Speculation--the ability to allow the mind to run free

5. Autonomy of object--letting the object or problem go on its own as a conceptual solution is approached (pp. 18-19).

Gordon's observations were subsequently reinforced by interviewing other people in science and art. It was substantiated that although some of the interviewees had never articulated their own mental processes, they recognized the above psychological states as ones they had experienced.

Further experiments were done with groups of visual and performing artists who, again, substantiated Gordon's insights. Extensive researches into the creative process were undertaken, but they were of little help to Gordon.

Most existing studies tested for creativity or devised methods for identifying creative people. Gordon also found that statements made by psychologists or philosophers tended to lean toward abstraction and over-objectivity. Psychological states such as emotion and imagination were treated as generalities and apart from concrete experiences.

Gordon asserted that the only real test to measure the results of his findings would have to be related to a resultant end product. Thus, efforts of the Synectics program, as Gordon called it, shifted from artistic activity to a study of the technological invention process. His purpose "was to develop a scheme which individuals could understand and use to increase the probability of their creative success" (p. 25).

In 1952, the first Synectics group, composed of a physicist, an electromechanical engineer, an anthropologist, a graphic designer, and a sculptor, was established. Members of this original group had interests outside of their respective fields; thus areas such as electronics, psychology, chemistry, and industrial engineering were tied in as well. Working with the group in an operational context, Gordon expanded his original notions of the "psychological states." He noted a continuing reliance on commonplace things as a point of

departure. He noticed that as the goal of invention was achieved, it was preceded by "pleasurable mental excitement" (p. 29). He also noticed that "the major effective components of creative process are subconscious; so that creative resolutions to problems traditionally contain a high 'accident' quotient" (p. 33).

In 1956, the Rockefeller Foundation gave a grant to Harvard University specifically to link Synectics research with academic psychology. Gordon began work with Professor Jerome Bruner and Dr. Jean Pool to find operational mechanisms for initiating and sustaining the psychological states present in the creative process. It was at this time that they found their attempts relied heavily both on what was all too familiar and what was strange and new. Additional information, which would appear at first to be irrelevant, was found to be of the utmost importance in the process of problem solving. Gordon reasoned that "human beings are heir to a legacy of frozen words and ways of perceiving which warp their world in comfortable familiarity . . . but maintaining the familiar as strange is fundamental to disciplined creativity" (p. 37).

Synectics originally defined four mechanisms for making the familiar strange:

1. Personal analogy

2. Direct analogy

3. Symbolic analogy

4. Fantasy analogy

Each mechanism is metaphorical in character and would be a tool for initiating, sustaining, and renewing the creative process.

According to Gordon, playing with metaphor and analogy would be an excellent mechanism for making the familiar strange. Metaphors imply or express comparison between "like" things or states as well as "unlike" things or states. By comparing something to something else, one finds a new way of looking at the original thing. In addition, conscious use of analogy, where one compares things with like functions and different forms, as well as personification and anthropomorphism, help one empathize and feel "the state of an inanimate object, a motion, or a relationship" (p. 31).

Metaphor and analogy. Using analogy and metaphor can help people become less prejudiced about their own preconceptions, by enabling them to get outside themselves while developing new perspectives and insights (Kobert & Bagnall, 1972).

Gendlen (1962) suggests that a simple metaphor may have the effect of bringing one's experience to a new

level of meaning, because one's feelings are creatively extended. Ortony (1975), noting the philosophical differences between metaphor defined as a transfer thought process and metaphor defined as a comparison thought process, says that whatever the definition, metaphor is necessary because it reflects continuous variable states. It also allows the variability and elegance of nuance.

It is interesting to note that metaphor has become an avant-garde organizing principle for several contemporary artists. A recent show at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., entitled, "Metaphor: New Projects by Contemporary Sculptors," brought together six artists who use this linguistic model as the conceptual basis for their work. According to Swift (1982), the images of one reality imply the comparison to some other reality; at the same time, she adds, they offer a number of realities that are different and meaningful for each viewer. "The metaphors . . . demand the contribution of the viewer's intelligence and imagination to bring life [to] what the artist has presented. Nothing works rationally; the message is philosophical, spiritual, and metaphysical" (p. 9).

The concept of personal metaphor coincides nicely with theories of aesthetic education that encourage personal, meaningful responses as motivation for quality

aesthetic judgments. The well-known proponent of such a theory is Kenneth Beittel (1979), who says, "As in creating, so in responding, there is no 'correct' response, just as there is no 'correct' expression--only the coming to wholeness implied by the organic fusion of qualitative immediate presents into one consummatory experience" (p. 40). The critical process occurs after this experience, when ideas have been formulated.

Gordon (1966) proposes that learning in art and science is an extension of creative perception. This depends on making metaphors that connect the known and the unknown, the known and the known. Furthermore, he says that the aesthetic process is actually the communication of a private experience to the rest of the world. This, he says, is akin to Freud's educational theories where the constructive use of a student's feelings and fantasies help to increase knowledge. Similarly, Gordon cites Piaget's emphasis on students discovering things for themselves, so they can contribute to their own knowledge. Gordon's metaphorically based textbooks are grounded in the unification of both emphases.

Samples (1976) observed students between the ages of seven and fourteen to see how they proceeded through a learning sequence. He found that students spent much of their early time in metaphoric play and, when they had

exhausted the possibilities, switched into rational, linear thinking. He found that this vacillation back and forth between metaphoric, nonlinear thinking and rational, linear thinking became a pattern. Gradually, the rational, linear thinking began to dominate, and it became increasingly difficult for the students to return to metaphor as they approached a solution. In solving the problem, the total time was spent more metaphorically at the beginning of the sequence and more rationally near the end. Samples held such behavior to be natural and automatic. He believes that motivationally, all human beings and "all cultures wish to retain the right to determine their personal nuances of meaning" (p. 153). Unfortunately, rationality and the cognitive domain are prided by schools in a hierarchy of behaviors for rational or logical mind functions. No such counterpart exists for a healthy metaphoric mind. Emotion, the greatest motivator, tends to be nurtured only when a rational task is done correctly. In most cases, a metaphoric mind would be called deviant. Samples' holistic conclusion is that whenever "learning" takes place, all the sensory capacities operate at once. This includes both sensing and "knowing" (p. 118).

Samples outlined four metaphoric thinking modes:

1. The symbolic metaphoric mode substitutes visual

or abstract symbols such as a calligraph.

2. The synergic-comparative metaphoric mode exists when two or more objects, processes, or conditions are compared and are subsequently united to become more than each would be by itself.

3. The integrative metaphoric mode occurs when the psychic and physical feelings of a person are extended into the direct experience with the object, process, or condition.

4. The inventive-metaphoric mode is private in that it involves self-initiated exploration of objects, processes, or conditions. This mode requires invention. One creates this new personal level of awareness and "knows" what one has created.

The role of metaphoric thinking, according to Samples, is to invent, create, and challenge conformity by extending known fragments in the search for the whole.

Samples suggests that much of what young children experience reflects the inventive metaphoric mode. Unlike Piaget's theories of intellectual development, which were concerned with the logical workings of the mind, the metaphoric mode is not naturally hierarchical and does not depend on chronological age or maturity. Children do not have formal operations capabilities, but they do have attitudes and strong sensory motor skills to go with these

attitudes. The attitudes are highly dependent on cultural influences.

Norman (1980) offers that "students appear to build new knowledge structures through analogy to some conceptual models. If there is no conceptual model provided, the student . . . makes one up" (p. 106). He says it is critical for instructors to provide such a conceptual model for the students.

Numerous authors (Goldstein, 1980; Hanks, Belliston & Edwards, 1977; Koberg & Bagnall, 1972; Newell, 1980; and Rubenstein, 1975) have suggested ways in which analogy and metaphor help the student confront problems creatively. Gordon (1966), however, expanded the Synectics model to a series of structures for education where analogies are connectors between feelings and facts. He stressed empathetic identification as a tool for understanding. The Synectics technique encourages students " to oscillate between a highly rational consideration of the real problem and a continuing search for personal experience-based, non-rational analogies related to the problem" (p. 33). The metaphoric tool would not replace substantive knowledge, but was designed to enliven and enhance this knowledge. It would encourage creativity by "disrupt[ing] the linear prejudices of thinking and explor[ing] more divergently the realm of possible

solutions to a problem" (Samples, 1976).

Synectics employs direct, personal, symbolic, and fantasy analogy. Personal analogy is a direct identification with the elements on hand. Direct analogy is a comparison of like facts. Symbolic analogy uses objective or impersonal images (symbols) to describe a problem. Fantasy analogy deals with wish fulfillment (Gordon, 1961).

These metaphoric techniques can increase the depth of understanding as well as develop intuitive understanding (Gordon, 1966). By their very nature, these techniques offer alternatives to the cliche response. Teachers have reported that such techniques assure students that someone really cares about how they feel. Moreover, the techniques allow sufficient aesthetic distance between attitudes (constructive conceptual distance) and open students up for learning. "The metaphorical approach shows students how to develop insight into everyday experiences and objects so that what is usually taken for granted can be dramatized and highlighted" (Gordon, 1966, p. 113).

William Gordon and Tony Poze (1968, 1972, 1975) developed a series of interdisciplinary workbooks for elementary and middle school children based on Synectics techniques. In the course Outline and Guide that

accompanies Strange and Familiar (Gordon & Poze, 1972), one finds the goals for students:

1. to learn one thing in terms of another

2. to recognize relationships between a wide range of facts and feelings

3. to understand new concepts by consciously making connections to what they already know

4. to learn the skill of seeing something familiar in a new way

5. to make school subjects personally relevant

The underlying theme of these workbooks is that students will make "creative connections between what they are learning and the facts and feelings that already are part of their experience and knowledge" (Gordon & Poze, Teachers Guide, 1975). The skills employed in learning by connection, according to Gordon and Poze (1975), form the basis of effective listening and self-expression. Moreover, they form the basis of creative thinking.

These workbooks direct students to write in personal responses to each exercise. According to Lowery and Kaiser (1975), children anticipate a multidisciplinary approach when they add drawings to the bottom of their essays. Combining seeing with discussion, music, movement, or writing can enhance the visual experience. Other authors (Antonellis & James, 1973; Proweller, 1973;

Samuels, Biesbrock & Terry, 1974; and Semerjian, 1975) all advocate an interdisciplinary approach because one area reinforces another. However, Antonellis and James (1973) say that students must be assisted in transferring information from one area to another. McKim (1972) has stated that visual experiences and language are complementary. It has also been shown that writing things down will reinforce one's belief in what one has written (Anderson, Lepper & Ross, 1981). Therefore, the use of a workbook which encourages students to write down their feelings can enhance and intensify the art appreciation experience.

The system described by Gordon and Poze (1975) also outlines a role for the teacher so that the effectiveness of the student may be multiplied. Teachers are encouraged to develop connection making through class discussion so that students can compare responses and judge whether or not their own connections are concrete. The teacher's role includes listening to all responses and extending discussion by artful questioning. George Prince (1970), who was at one time part of Gordon's original Synectics group, clarifies the role of the leader or teacher. He notes that the leader serves the group while the group serves the task. Although workbooks can be used without a teacher, an "adequate coaching system" can insure a deeper

understanding of the subject matter and the ideas generated (Goldstein, 1980).

Although metaphoric workbooks such as Strange and Familiar and Making it Strange are interdisciplinary in nature, they heavily emphasize social studies and science. There has been no such guide or booklet for art or art appreciation, nor are there such booklets specifically directed toward museum education.

According to Samples (1976), "Galleries, museums, and . . . money are all invested in the process of sanctifying the derivative at the expense of the natural" (p. 124). It would appear that these institutions, which hold the creativity of artists in such high esteem, could do more to enhance the creativity of the viewer. A workbook based on Synectics techniques and directed toward art and museum appreciation might very well increase thoughtful and imaginative responses to works of art. This, in turn, could assist students in the formation of empathetic aesthetic responses.

Summary

The first section of this chapter presented a selective overview and history of art and museum education. Although questions regarding the scope of a

museum's educative functions are still controversial, recent trends have shown an increase in such educational activities.

The second section of this chapter presented a review of the literature regarding art appreciation and the aesthetic response. While thoughtful evaluation and the development of critical skills were seen as important components for aesthetic education, the research has continually pointed to the necessity of extending personal aesthetic sensitivity through affective or feeling responses.

The final portion of this chapter addressed creative thinking and problem solving as an instructional device. More specifically, an analogic-metaphoric approach as advocated by Synectics techniques was outlined as a means of gaining knowledge and extending creative perceptions.

We have seen the trend toward increased educational activities within museums. We have also seen that many of these activities rely heavily upon trained art or museum personnel. Non-art trained teachers, especially in the elementary grades, are often left to their own resources after the docent visit to the classroom or the students' trip to the museum. Often, the classroom teacher's knowledge of art is minimal, thereby limiting extended class discussion.

Since the aesthetic response invites connections between personal experience and the art object, it would appear that Synectics techniques, which encourage learning by making connections to what is already known and what one has personally experienced, would be directly applicable to an art appreciation situation by expanding the student's creative perceptions. In addition, such techniques would require of students or teachers minimal prior art historical knowledge, and would focus upon immediate associations with aspects of the art work presented.

A workbook based on the analogic-metaphoric model of Gordon and Poze (1968, 1972, 1975) was developed and specifically oriented toward art appreciation, using paintings from a museum's collection. The basis of this study involved the use of this workbook. Data determining its usefulness for non-art trained teachers, its appropriateness for upper elementary grades, and its ability to evoke thoughtful, imaginative, and descriptive responses which would be related to the students' personal feelings and experiences, is discussed in the following chapter. A description of the methodology and workbook will be presented in Chapter III.

C H A P T E R I I I

METHODOLOGY

Introduction

This chapter describes the procedures used to accomplish the aims of the study. The instruments used for data collection will be discussed in turn, including, where appropriate:

--The development of the instrument

--Population

--Administrative procedures

This chapter also describes the uses of the data to accomplish the purposes of the study. Each aim of the study is stated, followed by a discussion of how it was addressed.

Background

From 1975 to 1979, children ages 5-17 participated in extended gallery-studio experiences at the Worcester Art Museum in Worcester, Massachusetts. These "Art Unlimited" classes, funded by a grant from the Massachusetts Council on the Arts and Humanities, brought together students from

a wide variety of ethnic and socio-economic backgrounds. Classes were focused upon using the collection of the Museum as motivation for accompanying studio instruction.

During the summers of 1978 and 1979, this researcher attempted informal exercises using metaphorical thinking with each age group. Two-dimensional art objects were used as a focus primarily because of their constant availability and exhibition. Although all ages showed an ability to use metaphorical techniques, students beginning with ages nine and ten seemed more able to carry on discussion involving a series of analogic questions. Younger children, while able to conceive of metaphors for works of art, were inconsistent in their ability to relate their metaphors back to the painting.

Although these pilot activities did not attempt formal experimental techniques or analysis of the data collected through extended observation, this researcher concluded that a structured metaphorical experience for art appreciation would be more apropos for students above the age of nine years. This decision was arbitrary and no attempt was made to evolve structures for younger students.

During the summer of 1980, children's classes at the Worcester Art Museum were again used to determine whether metaphorical techniques could be employed with a variety of art styles and historical periods. The previous

chapter notes that children tended to be drawn to subject matter more than any other factor. It was therefore necessary to determine if an analogic-metaphoric approach could be used with abstract or nonrepresentational works as well as with realistic or representational works. Furthermore, informal conversations with museum instructors indicated that students were highly motivated by colorful works of art, or works depicting people and/or animals. Therefore, a series of metaphorical exercises was posed to children ages 9-14 using works in different styles and historical periods. Dutch and Flemish paintings from the 17th and 18th centuries, Italian Renaissance and Early Gothic pieces, 19th century European works, Medieval panels, and contemporary paintings were all employed for observation. Students were asked to record their responses on blank papers at first and, subsequently, were given printed sheets containing the written questions and blank spaces for their responses. At this time, the intensity of the personal responses was not evaluated. This informal pilot activity did show, however, that students were able to respond to artworks in all styles and historical periods presented. These informal pilots were used as a base for developing the analogic-metaphoric workbook used in this study.

Instrumentation and Data Collection

The Workbook. A booklet for upper level (grades 4, 5, 6) elementary students was developed using the basic concepts and format of Making It Strange and Strange and Familiar (Gordon & Poze, 1968, 1972, 1975). The format for this museum education and art appreciation workbook was conceived during the summer of 1979 during "Art Unlimited" youth classes at the Worcester Art Museum.

The workbook (see Appendix B) contained activities pertaining to four works of art in the collection of the Worcester Art Museum. These works were selected in order to obtain a broad range of historical periods and styles, but were confined to paintings, due to the limitations of the Museum's sculptural collection and lack of a permanent installation of three-dimensional works. The four paintings were selected from pieces on permanent view. They were:

1. Visit to a Library by Pietro Longhi, 18th century (See Illustration 1)
2. Waterloo Bridge by Claude Monet, 1903 (See Illustration 2)
3. The Hull by Hyman Bloom, 1952 (See Illustration 3)
4. The Mission by Alice Baber, 1964 (see Illustration 4)

Illustration 1. Visit to a Library, Pietro Longhi, 18th century.

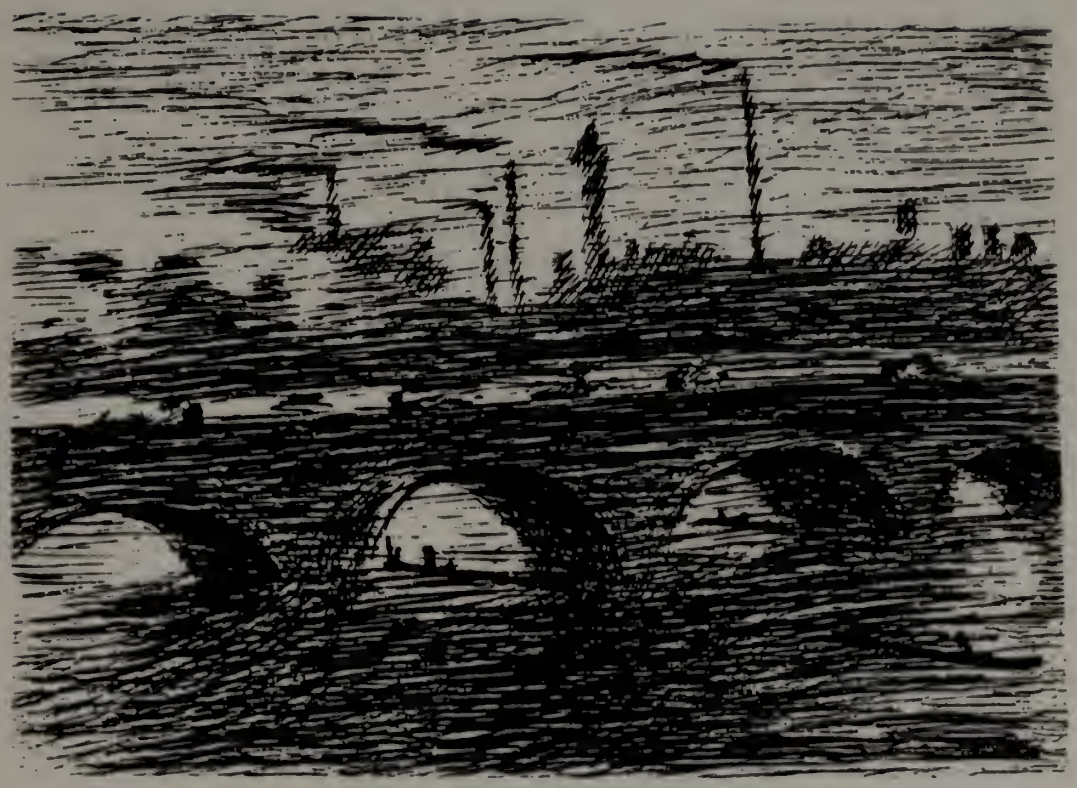

Illustration 2. Waterloo Bridge, Claude Monet, 1903.

Illustration 3. The Hull, Hyman Bloom, 1952.

Illustration 4. The Mission, Alice Baber, 1964.

Longhi's Visit to a Library was selected because it is a very small painting often overlooked by students because it is considered dull. Although the figures portrayed are in historical garb, the subject matter is not particularly exciting nor is the painting vibrantly colored.

Monet's Waterloo Bridge was selected because of its basic monochromatic coloration and tranquil subject matter. However, the painting technique is Impressionistic and unlike the other works chosen.

Bloom's The Hull was selected because of its unpleasant and shocking subject matter. Although figurative, the brushwork is much looser than that seen in earlier historical periods. In addition, the colors used span great intensity and value.

Baber's The Mission was selected because it is totally nonfigurative in style. Although this is not a "stained" painting, the overall effect is one of transparency and elusiveness with, at the same time, intense coloration.

The 12-page workbook is divided into five sections. The first section, cover and introduction, explains to the student that "the best way to learn about art is by looking at it" and "sometimes the things we see remind us of something else." This section continues by saying

there is no right or wrong answer and that sometimes personal connections do not make sense to anyone else. A short exercise that asks students to compare two seemingly unlike things is presented with examples. Space is provided for individual response. The conclusion of this section tells students that they can make connections with paintings and that the important thing is not to describe the work but to make a personal connection to what it is like.

Each of the following four sections deals with one painting. A black and white illustration of the artwork is presented to accompany the projection of a colored slide on a screen. The illustration is included because the classroom lights that might be necessary for writing would prohibit a clear and extended view of the slide. A very short introductory statement related to each work follows the illustration. For the first two artworks, three suggestions as to what the painting might be like are provided. Students are asked to circle their choice. The first work offers possible explanations and connections before asking the students to give reasons for their choice. The second work also provides three possible suggestions. However, no explanations are provided and students are asked to record their reasons as before. This introductory format was patterned after the

Making It Strange and Strange and Familiar booklets of Gordon and Poze (1968, 1972, 1975), in that each subsequent activity offered less structure. It was assumed that metaphoric-analogic thinking would require a short period of time for students to gain familiarity with the structure.

The last two artworks offer no possible alternatives and ask students to evoke their own personal analogies. Blank space is provided next to each question for students to write responses. Questions are re-stated for each artwork and students are reminded to use their own imagination and memory to make connections. Each section ends with a short note about the particular painting.

These workbooks were utilized by approximately 250 students in grades 4, 5, 6, throughout the city of Worcester, Massachusetts. (A description of the population is included with the section of this chapter related to teacher selection.) According to directions in the teacher workshop, participating teachers were asked to randomly select three or four completed workbooks out of those collected in class. Teachers were told to collect all completed workbooks and assemble them into a single pile. They were firmly and vigorously instructed to then select the three or four workbooks from this pile without examining what had been written. It was suggested that a

student might be selected to perform this task to increase the chances of anonymity and randomization.

Responses from the collected workbooks will be used to determine:

1. if student responses are related to personal experiences and are more thoughtful, imaginative, and descriptive than cursory value judgments or an inventory of what exists

2. if students offer detailed responses rather than one word answers

3. if questions and activities in the booklet can be used with museum artworks and are appropriate for the subject and abilities of the students

A list of student responses to each work of art included in the booklet will be presented in Chapter IV. An analysis of the student responses will be presented in Chapter V.

Teacher response. In the fall of 1981, all classroom teachers of grades 4, 5, or 6, in the City of Worcester Public Schools received a letter inviting them to participate in a workshop at the Worcester Art Museum which would be focused on making works of art more meaningful to children. This letter (see Appendix C) reiterated the Museum's desire to develop additional

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educational programming that would link classroom teachers and cultural institutions. The letter stated that only 15 teachers could be accommodated in the workshop and selections would be made on a random first-come, first-served basis. Teachers were promised that educational materials would be distributed. These letters were mailed to teachers at their schools on the same day. The first 15 respondents to the letter were selected and notified of the time and place of the workshop (see Appendix C).

Interestingly, the population of teacher workshop participants came from schools with differing racial and socio-economic student bodies. Also, students from each of the three grade levels had an opportunity to use the workbook in this study (see Table 1). However, as outlined in the delimitations of the study (Chapter I), the self-selection process only covered teachers who voluntarily registered for the workshop. This in itself might be a factor in the results, for one could argue that teachers who volunteered would be more naturally inclined to use such a workbook. Therefore, as the population is limited to a select group, it does not represent all non-art trained teachers. Conclusions will be made accordingly.

One aim of the study was to determine whether or not it was possible for non-art trained teachers to successsfully utilize such a workbook without the assistance of an art or museum education specialist. A secondary aim was to ascertain teacher ease and attitudes toward the workbook. This was accomplished by two means.

A five-point Likert scale containing six questions was sent to each teacher who participated in the workshop. Questions were kept purposely simple and addressed:

1. Teacher attitudes toward their workshop preparation and directions for use

2. Teacher observations regarding the responses of their students

3. Teacher willingness to use such booklets in the future

Two open-ended questions were also included. One asked for suggestions regarding adaptations or improvements. The other asked for additional comments. This short questionnaire was patterned after the evaluation cards employed by the Science Curriculum Improvement Study (see Appendix C) because of the concise, clear format and simplicity.

As previously mentioned, teachers were asked to randomly select three to four completed booklets from their classes and include them with the questionnaire.

They were instructed to collect all workbooks into one pile and select, as one would from a deck of cards without looking, the three or four booklets to be returned. It is assumed that the participating teachers followed these instructions and read only the responses in workbooks which remained in their classrooms and were not returned to the researcher. A stamped envelope, addressed to the Educational Department of the Worcester Art Museum, was provided to increase returns. The booklets themselves provided not only data on student responses but also were a supplementary source to corroborate the teacher's own perceptions about the feasibility of classroom use.

It should be noted that on the day specified for the teacher workshop, it began to snow heavily. Nonetheless, 13 of the 15 selected teachers did participate. In addition, teachers were eager to share their completed booklets. A total of 43 booklets were returned. A total of 11 teacher questionnaires were also returned.

To supplement information gleaned from the questionnaires, participating teachers were sent letters asking them to participate in follow-up interviews which would be tape recorded. A senior college art student who was not involved in this study was hired to interview the teachers. This insured greater accuracy of the response and attempted to control researcher bias. Teachers were

assured that data would be reported in aggregate to assure anonymity and that all tapes would be subsequently destroyed.

The next chapter deals with a description and analysis of the collected data.

C H A P T E R I V

RESULTS OF THE EVALUATION AND DESCRIPTION OF DATA

Introduction

This study sought to develop a workbook based on the analogic-metaphoric approach which could be used as an instructional vehicle in the area of art appreciation and which would have as its focus original museum objects. The study was designed to determine whether or not it would be possible for non-art trained classroom teachers to successfully utilize such a workbook without the assistance of an art or museum education specialist. In addition to determining the feasibility of use, this study sought to ascertain teacher ease in utilization and attitudes toward such a workbook.

The second part of this study sought to determine whether such a workbook could be successfully used by upper elementary (grades 4, 5, 6) students; whether student responses to works of art would be more related to personal feelings and experiences encountered with these works and less of a descriptive inventory of subject matter; and whether such a workbook would evoke thoughtful, imaginative, and descriptive responses from

youngsters regarding works of art, rather than immediate value judgments such as "I like it" or "I hate it."

The description and analyses of this chapter utilized data from the teacher evaluation questionnaire (Feedback Form) and interviews with participating teachers. Data regarding student usage and responses was gleaned from 43 completed workbooks selected at random by teachers and returned for analysis.

This data will now be presented and analyzed with respect to the stated aims of the study.

Teacher Responses

Participation in this study was based on a self-selection process by teachers who responded to the initial invitation. As this workshop and materials were offered to non-art certified classroom teachers of grades 4, 5, and 6, it was important to determine if interest and usage was more predominant in one grade or another. It should be noted that figures reported have been taken from the 11 teachers who returned the questionnaire and 10 teachers who agreed to follow-up interviews. Two of the originally registered teachers did not attend the workshop due to inclement weather conditions. Two of the teachers who attended the workshop did not return the questionnaire.

Three of the teachers who attended the workshop did not respond to the request for follow-up interviews. Therefore, figures taken from the respondent questionnaire and interviews are based solely on the number of respondents and do not include non-respondents. It is impossible to ascertain whether the teachers who did not respond to interview requests were, in fact, the same teachers who failed to return the questionnaires, as identifying names or schools was purposely omitted from the feedback form to allow for maximum honesty and accuracy of response.

Questionnaires. Table 1 refers to frequency distributions of grade level usage and the class population. Grade levels are reported as 4, 4/5, 5, 5/6, and 6, as teachers indicated on the returned questionnaires. This table indicates that students in all the upper elementary grades were exposed to the workbook, with the heaviest distribution occurring in grade 5 (79 students).

Table 2 refers to the length of time teachers spent using the workbook to ascertain whether any specific grade would require more or less classroom time for such usage. Of the 11 teachers, 7 reported spending between 45 and 60 minutes using the workbook with their students. This time was consistent for all classes of grade 4, 4/5, and 5.

Table 1

Data Regarding Classroom Grade Levels and Class Size

Grade Level	4	4/5	5	5/6	6
Number of classes	2	2	3	2	2
Class size	27	19	28	11	18
	28	20	26	12	22
			25		
	55	39	79	23	40

Total number of students reported: 236

Note: These figures were reported from teachers who returned their questionnaires. It is assumed that the two additional classes would account for 30-60 additional students.

Although the greatest variation occurred in grades 5, 5/6, and 6, one teacher reported spending less than 45 minutes, one teacher reported spending an hour and a half, and two teachers reported falling within the 45 to 60 minute category. Therefore, it would not be possible to determine whether the specific grade level would affect the amount of time needed for the workbook, as 9 of the 11 teachers fell within the 45 to 60 minute category. Class size, school schedules, student reading levels, and/or variations in teacher presentation might well affect the amount of time spent with the workbook. These factors were not analyzed.

Table 3 refers to responses to the questionnaire items related to teacher use. Of the 11 responding teachers, all strongly agreed that instructions in the teacher workshop were easy to follow and that advance preparation for the teacher was simple and brief. These results indicated that a one-hour workshop offered by an art or museum educator familiar with analogic-metaphoric techniques would be sufficient for acquainting the non-art trained teacher with this method.

Of the response to whether or not teachers would use such a booklet for art appreciation, 10 of the 11 respondents said they strongly agreed that they would do so. One respondent agreed. Of the 10 teachers

Table 2

Amount of Time Spent Using Workbook

Grade Level	4	4/5	5	5/6	6
30-44 minutes	—	—	—	1	—
45-60 minutes	2	2	3	1	1
61-75 minutes	—	—	—	—	—
76-90 minutes	—	—	—	1	—
	—	—	—	—	—

Table 3

Responses to Questionnaire

Related to Teacher Use

	Agree 1	2	3	4	Disagree 5
1. Instructions to teacher were easy to follow	11	—	—	—	—
2. Advance preparation was simple and brief	11	—	—	—	—
3. I would use booklets such as this for art appreciation	10	1	—	—	—

Table 4

Responses to Questionnaire

Related to Student Use

	Agree 1	2	3	4	Disagree 5
1. Children were interested	9	2	—	—	—
2. Students were able to proceed after receiving directions	8	3	—	—	—
3. Student responses were imaginative	9	2	—	—	—

interviewed, all said they would use booklets such as these for art and museum appreciation (See Appendix C, Interview Questions for Taped Responses, Question 10.) These results indicate that use of an analogic-metaphoric workbook for art and museum appreciation would certainly be feasible for the non-art trained classroom teacher with minimal prior preparation.

Table 4 refers to teacher responses to questionnaire items related to student response. Nine teachers strongly agreed and two teachers agreed that children were interested and that student responses were imaginative. Eight teachers strongly agreed and three agreed that students were able to proceed after receiving directions. There were no neutral responses nor were there any responses that disagreed or strongly disagreed.

In the space provided for additional comments, the following was reported:

> Students were enthusiastic and loved giving their own opinions. This was much different from any other lesson format. It was easy to follow and fun for me as a teacher. I would like to see this as a unit for the whole year.
>
> Pupils were interested, enthusiastic, and grateful to be participants.
>
> The children really enjoyed doing the booklets.
>
> I enjoyed presenting the lesson. The children enjoyed it also.

> Students seemed to like the opportunity to give their own ideas and reactions. I enjoyed the format.
>
> [It was] great! I feel I learned a lot along with the children.
>
> The children loved it.
>
> It was terrific!

The questionnaire also contained an open-ended item asking teachers to describe any adaptations or improvements they would make. One response suggested color illustrations in the booklet to accompany the slides. Another response suggested sequencing the slides in chronological order. Another suggested including follow-up art studio activities. The one suggestion for adaptation directly related to the works of art was to eliminate the painting, The Hull.

> The painting seemed to evoke the least imaginative responses. Most [students] were so shocked and/or intrigued by the subject matter that their thoughts focused on an attempt to interpret what appeared to be rather an ambiguous picture.

Thus, results gleaned from the teacher evaluation questionnaire indicate an overwhelmingly favorable attitude toward the workbook and the analogic-metaphoric technique. Similarly, teachers seemed pleased with student responses to the activities and workbook in general. They also indicated that they themselves felt at

ease with the technique and would use such a workbook with their classes. These findings were reinforced during the follow-up interviews, which are discussed in the following section.

Interviews. Follow-up interviews were held with ten teachers at their respective schools, in order to gain further insights into teacher reactions to the analogic-metaphoric workbook as well as to identify issues for future study. These interviews were conducted by a hired and paid interviewer who was equipped with a series of questions (see Appendix C) and a tape recorder. Analyses of interview transcripts substantiated data gleaned from the questionnaire.

Table 5 addresses the teachers' overall reactions to the workbook, and indicates a favorable response to the developed material. No negative responses were reported.

Table 6 reflects teachers' comments on the strengths of the workbook. Comments mentioned most were that the booklet provided an enjoyable learning activity or lesson; that it was well organized; and that it excited or motivated students. There were very few reported weaknesses of the booklet. Two comments suggested the elimination of the painting, The Hull, because "girls were repelled by it" and because "it was too violent."

Table 5

Teacher Overall Reactions to the Workbook

Interview Question: What is your overall reaction to the LookALikeness booklet as you reflect back on it at this time?

Comment	Number of teachers who mentioned it
Good idea or approach	8
Well organized	6
Enjoyable	6
Fun to do	5
Motivated students	4
Imaginative	3
Interesting	2
Educational	1
Different	1

Note: Although 10 teachers participated in the follow-up interviews, some mentioned more than one comment.

Table 6

Strengths of the Workbook

Interview Question: What do you see as the strengths of the booklet?

Comment	Number of teachers who mentioned it
Enjoyable learning activity	7
Well organized	6
Excited/motivated students	5
Students loved/liked it	5
Helped increase interest or understanding of art	3
Helped children use their imaginations	3
Good paintings	1
Helped explain the paintings	1
Gave the right amount of information	1
New approach	1
Easy to read	1
Easy to use	1
Helped students write	1

Note: Although 10 teachers participated in the follow-up interviews, some mentioned more than one comment.

Table 7 records possible uses of the workbook beyond art appreciation and/or correlation with other subject areas. All the interviewed teachers mentioned creative writing or composition as a possible use. History and reading were also mentioned frequently.

Table 8 shows the number of teachers who felt that a non-art trained teacher could use booklets such as the one developed and the number of teachers who said they themselves would use such a booklet for art or museum appreciation. All interviewees again responded favorably. Several mentioned that such booklets would be easy to use. In the words of one:

> A non-art trained teacher could definitely use this booklet. I'm not art trained and it was easy to use an easy to read. . . . I have a brother who teaches disadvantaged kids and I gave him my leftover booklets and slides. He said his kids really got a lot of it and they really used their imaginations.

Table 9 records teacher descriptions of student responses to the booklets. Teachers were asked to use one word to describe these responses. "Enthusiastic", "imaginative," and "creative" were mentioned more than once. Several teachers offered extended comments related to student responses.

> The kids had a good time with the paintings. With the first painting, a couple of boys got up and made fun of the characters. The pretended the old man was the school custodian and began to act it out.

Table 7

Uses of the Workbook Beyond

Art Appreciation and/or

Correlation with Other Curriculum Areas

Interview Question: Do you see any purposes beyond art appreciation for these booklets? If so, what are they? What other curriculum areas might they touch upon?

Use	Number of teachers who mentioned it
Creative Writing/English Composition	10
History/Art History	9
Reading	9
Science	6
Music	1
Art (Studio)	1

Note: Although 10 teachers participated in the follow-up interviews, some mentioned more than one area.

Table 8

Non-Art Trained Teacher Use

Interview Question: Do you feel that a non-art trained teacher could use a booklet such as this? Please describe any problems a non-art trained teacher would have using the booklets.

Question	Yes	No
Do you feel a non-art trained teacher could use booklets such as these?	10	—
Would you use a booklet such as this for art and museum appreciation?	10	—

Table 9

Teacher Descriptions of Student Responses

Interview Question: What one word would describe the student responses to the booklets?

Comment	Number of teachers who mentioned it
Enthusiastic	2
Imaginative	2
Creative	2
Enjoyable	1
Thoughtful	1
Excited	1
Great	1

> The first two slides provided excellent warm-up activities [but] students appeared to prefer writing their own reactions to paintings rather than being given choices.

Table 10 refers to teachers' opinions of the grade levels for which such booklets would best be suited. All teachers mentioned a range, with grade 5 being the universal response. One teacher felt the booklets would be appropriate through high school. Several included middle school grades. Two teachers thought the booklets would be appropriate for grade 3. One aim of the study was to determine if workbooks such as this could be used with upper level elementary grades. Teacher responses would indicate such appropriateness.

In order to ascertain the extent of the teachers' prior interest and involvement in art appreciation, interviewees were asked to describe any other art appreciation activities they had participated in with their students. Less than half of the teachers had students look at art books or reproductions. Two mentioned that they discussed the life of an artist (Picasso, Winslow Homer) or an art historical period (Egyptian, Greek). Two required students to write reports about artists, and two said they took their classes to a museum on a field trip. Other activities mentioned were looking at slides or having a museum docent lecture to

Table 10

Appropriateness for Grade Level

Interview Question: For what grade level would the booklets be best suited?

Grade	1	2	3	4	5	6	7	8	9	10	11	12
Teacher A				*	*	*						
Teacher B					*	*	*	*	*	*	*	*
Teacher C			*	*	*	*						
Teacher D				*	*	*						
Teacher E				*	*	*	*	*				
Teacher F					*	*	*	*				
Teacher G				*	*	*						
Teacher H			*	*	*							
Teacher I				*	*	*	*	*				
Teacher J				*	*	*						

Table 11

Teacher Art Appreciation Activities

Used with Students

Interview Question: Please describe any other art appreciation activities you have used in the past with your class.

Activity	Number of teachers who mentioned it
Looking at art books or reproductions	4
Discussion of an artist(s) or art historical period	2
Have children write reports on artists	2
Go to a museum	2
Have a visiting lecturer (museum docent)	1
Looking at slides	1
Participating in teacher workshop (Old Sturbridge Village)	1

Note: Although 10 teachers participated in the follow-up interviews, some mentioned more than one activity.

their class. One teacher reported attending a teacher workshop at Old Sturbridge Village, where he received slides and training in looking at objects. No teacher reported any extended art appreciation activity. Comments included:

> I would like to do more but I've depended on the art teacher. I would like to see the art teacher do more with art appreciation instead of always giving painting lessons.
>
> I don't know anything about modern art but I try to integrate art when we do ancient history.
>
> I think art is really important but there we have so many things to cover there never is enough time in the day.

The last two interview questions dealt with teachers' opinions of new teaching approaches periodically offered in workshops and/or conferences and the degree to which they felt administrative trust and support for new ideas. These questions were included to determine teacher and administrative openness to innovations. All teachers responded positively to both questions. Some said they did not always like or agree wih an approach but they would be willing to try. One teacher said he liked to try new approaches because there are all different types of students.

To conclude this section, teacher responses indicated that they felt the use of an art appreciation workbook was

definitely feasible for the non-art trained teacher; that the analogic-metaphoric model was not only appropriate but enjoyable for students; and that such a workbook could be used with minimal prior training for the teacher. In the words of one participant:

> I thought the booklet was very good and the workshop . . . was excellent. I have a better understanding of art and so do the students. I've taken kids to the museum before and they don't understand what's going on. I'd like to see more art classes that study paintings.

Student Responses

Teachers returned 43 completed student workbooks selected at random from their classes. Most significant was the fact that out of the 172 responses (43 responses to 4 questions per booklet) there was not a single blank space left by students to the exercise asking for an analogy ("This painting is like _____"). One could therefore assume that these upper elementary level students of grades 4, 5, and 6 were able to both comprehend and participate in the art appreciation activities requiring analogies or metaphoric thinking.

As the questions and activities were all focused upon museum artworks, it can be further assumed that this model would be appropriate for the subject matter (art and

museum appreciation). The students appeared to have little difficulty in relating to the four paintings presented regardless of style, subject matter, or historical period. Thus, one can conclude that a workbook such as this would be appropriate for both the abilities of students at this grade level and for the subject matter.

Since the four paintings were treated in two ways, it is relevant to examine responses separately. The exercises accompanying the first two paintings, Visit to a Library and Waterloo Bridge, offered students the opportunity to choose one of three analogic alternatives. Students were then required to elucidate upon their choice. The first exercise accompanying Visit to a Library was considered to be a warm-up activity. Therefore, responses to this work will not be described or included in the data. It was felt that students needed to familiarize themselves with one complete section in order to become accustomed to the approach.

The second painting, Waterloo Bridge, was accompanied by three possible analogic alternatives:

This painting is like:

A Broken Heart

Sleep

A Kitten

Children were asked to circle one response and write why the painting was like their choice. Students were then asked to describe how they would feel if they were what they chose and, lastly, to describe how the painting made them feel.

All the student responses given in this chapter and Chapter V have been transcribed exactly as they appeared in the workbooks. In order to replicate the original response without altering its nature or intent, spelling and grammatical errors have not been corrected.

It was assumed that all students, by the time they had reached fourth grade, would have had personal experiences of emotional, psychological, and physiological natures. Thus, if a response was not specifically stated as personal, one could still assume a personal connection based on prior experiences or feelings. The responses below illustrate this point. One student wrote that the Monet painting was like a broken heart:

> Because the painter had a broken heart when he painted it because it is blury and his tears is what caused the blury.

The student does not mention a specific time when (s)he cried, but the empathy present in this response certainly implies that the student has him/herself experienced crying. In responding to the question of how one would

feel if one were the thing one chose (a broken heart), the same student wrote:

> I would feel isolated from the rest of my family [because] I could not touch them.

Another student wrote:

> [I would feel] sad [because] I probably lost a friend.

Although neither response states a specific incident or personal experience, it can be assumed that being isolated from one's family or losing a friend are both very closely related to something that had actually occurred or something the child had at some time thought about.

Similarly, when a student wrote about a person, place, thing, or event, one could assume the response was brought forth from personal experience. Another student, for example, wrote that the Monet painting was like a broken heart

> Because it looks like where the plane crash[ed] on the Potomic. It's sad because of all the people that were killed.

It is impossible to determine whether or not this student lost friends or relatives in that plane crash. However, it is obvious that news of the airline disaster had somehow reached this child, producing a profound emotional reaction. Thus, this response would certainly be related to a personal emotional experience.

Responses were divided into five areas: related to a person, place, thing, or specific event; related to a psychological or physiological state; descriptions of style, subject matter, or technique; value judgments such as "I like it" or "I hate it"; and undeterminable. Table 12 illustrates the breakdown of responses to the Monet work. Of the 43 responses, 34 (79%) were directly related to personal experiences. Examples include:

> [This painting is like a broken heart] because it was painted from a little distance away and it's like a wife from far away saying goodbye to her husband who might be on a boat. [I would feel] sad because if I had a husband I loved I wouldn't want him to go away.

> [The painting is like a broken heart] because of the colors in it. It makes you feel sad it's so foggy and glumy and lonely and icelated from the world and no one to talk to. [I would feel] lonely and sad and a little left out.

> [The painting is like a broken heart because] the water may be tears from a person. [I would feel] very down, heavy and sad [because] there would be nothing to cheer me up.

Only three responses (6.9%) were descriptive of subject matter or technique. These included:

> [This painting is like a kitten because] it is kind of fuzzy.

This response obviously relates to Monet's Impressionist brushstroke technique.

> [This painting is like a broken heart] because those round things in the water look like their broke.

Table 12

Categories of Student Responses to *Waterloo Bridge* Using Suggested Analogies

Type of response	Number of responses	
Related to a Person, Place, Thing, or Specific Event	11	(25.6%)
Related to a Psychological or Physiological State	23	(53.5%)
Descriptive of Style or Subject Matter	3	(7.0%)
Undeterminable	6	(13.9%)
Value Judgments	—	—

Note: Responses were placed in the Undeterminable category if the student's writings indicated more than one direction (e.g., "The city is sleeping. It's dark and gloomy. It looks somewhat like a nightmare.").

This comment relates to the subject matter presented in the painting.

> This painting is like sleep] because it's shape like a bed and it is leaning down.

This response is quite literal and relates to the shapes presented.

Yet even though the above analogies given in these responses were descriptive and related to style or subject matter, the explanations that followed included relating the "fuzzy" kitten to feeling lazy and sleepy without any work to do; the broken heart to feeling sad "because my heart is broken"; and sleep to going to sleep or taking a ride in a boat. Thus, even though the initial analogy was descriptive, follow-up questions evoked personal, thoughtful responses as well.

Of the responses to Waterloo Bridge, six (13.9%) were considered undeterminable, not because of a lack of clarity, but rather because they touched upon more than one of the aforementioned categories. However, even these were related to personal experiences. One student making the analogy with sleep wrote:

> Because it is misty and hazzy like a dark city in a dream and looking at it makes me think about sleep. Also like a nightmare in a way. The haze proboly.

This response reflected a description of subject matter (misty or hazy), a reference to a place (city), and

references to physiological/psychological states (nightmare and sleep). Thus, answers such as this were classified as undeterminable even though the student gave several personal analogies.

Of all the responses to this painting, there was not a single value judgment written. Tables 13, 14, and 15 illustrate the breakdown of student responss to these works. These answers are reported here in abbreviated form. A discussion and analysis of the thoughtful, imaginative, and descriptive nature of these responses will be offered in Chapter V.

The last two paintings, The Hull and The Mission, presented the same format as before but did not offer any analogic alternatives to students. Instead, students were asked to come up with their own analogies by completing the phrase, "This painting is like _____." Table 16 indicates the breakdown into categories of the responses to both works of art. Tables 17, 18, 19, 20, 21, and 22 reflect the breakdown of responses within each category and illustrate the highly personal and unique nature of the students' answers.

In response to the painting, The Hull, 34 students (79.2%) wrote personal analogies related to their own experiences. This number was even greater for The Mission,

Table 13

Student Responses to Waterloo Bridge Reflecting a Person, Place, Thing, or Specific Event

Response	Number of students who mentioned it
Pollution/ Cloudy or Bad Air	5
A Bed	1
Wife Saying Goodbye to her Husband	1
A Soft Kind of Place	1
In a Vacation Home	1
Funeral Flowers	1
Plane Crash on the Potomac	1

Table 14

Student Responses to *Waterloo Bridge* Reflecting a Psychological and/or Physiological State

Response	Number of students who mentioned it
Sad, Unhappy, "Down"	7
Peaceful, Quiet, Calm	5
Daydream, Tired, Drowsy Dreamy	3
Gentle	1
Boring	1
Neglected and Denied	1
Lost All Expression and Thought	1
Tears/Isolated from My Family	1
Contented	1
Isolated/Left Out	1
Lost My Friend	1
Gushy	1

Note: Although 23 student responses fit into this category, this list reflects 24. One student combined "sad daydream."

Table 15

Student Responses to Waterloo Bridge Reflecting Subject Matter or Style (Descriptive)

Response	Number of students who mentioned it
The round things in the water look like they are broken	1
It is kind of fuzzy	1
It is shaped like a bed and leaning down	1

Table 16

Categories of Student Responses to

The Hull and The Mission

Type of response	Number of Responses to The Hull	Number of Responses to The Mission
Related to a Person, Place, Thing, or Specific Event	26 (60.5%)	36 (83.7%)
Related to a Psychological or Physiological State	8 (18.7%)	4 (9.3%)
Descriptive of Style or Subject Matter	7 (16.3%)	3 (7.0%)
Undeterminable	2 (4.5%)	__ _____
Value Judgments	1*	__ _____

Note: Although there were only 43 responses, one student added a value judgement of "I don't like it" after her initial response. This was the only value judgment offered by any of the students to any of the works presented.

Table 17

Student Responses to The Hull Reflecting a Person, Place, Thing or Specific Event

Response	Number of students who mentioned it
Monster/Dragon/Demon	5
Caveman/Dinosaur	4
Nightmare	2
Atlanta, GA, murdered children	2
Plane crash in Washington	1
Cemetary	1
Pig slaughtered for meat	1
Special holy funeral	1
Lobster in a fire	1
Horror movie	1
Thanksgiving turkey	1
President getting shot	1
Smushed frog	1
Martyr	1
Dead person coming back to life	1
Cannibal	1
Poor man	1
Person who was killed by a jealous person	1

Note: One child wrote down more than one response.

Table 18

Student Responses to The Hull Reflecting a Psychological and/or Physiological State

Response	Number of students who mentioned it
Death	3
Terror	2
Horror	1
Violence	1
Getting sick	1
Sadness	1
Anger	1
Freezing with fear	1

Note: One student wrote down four responses.

Table 19

Student Responses to The Hull Reflecting Subject Matter and/or Style (Descriptive)

Response	Number of students who mentioned it
Dead person/person about to be or has been killed	3
Slaughtered animal/person killing animal	2
Blood and guts	1
Bloody bunch of bones	1

Table 20

Student Responses to The Mission Reflecting a Person, Place, Thing or Specific Event

Response	Number of students who mentioned it
Trees/Forest/Jungle/Lady in a forest/Looking at a forest/Looking at a forest without glasses	7
Rain/Raindrops/Rainy day/ Spring morning after a drizzle	6
Snakes/Worms/Worms in paint	3
Clouds	2
Church window/Stained glass	2
Ocean/Under ocean water	2
Smudged picture (photo) that didn't come out right	1
Something in a microscope	1
Puzzle	1
Oil and junk under a car	1
Inside someone's head with no brains	1
City sidewalk with people	1
13 colored lit candles	1
Dance recital	1
Frog	1
Animals smashed together	1
Polluted lake	1
Fantasy (tree and dancer)	1
Cave with bats	1
Places all over the country (scenes)	1

Table 21

Student Responses to The Mission Reflecting a Psychological and/or Physiological State

Response	Number of students who mentioned it
Being lost	1
Freedom	1
Sadness	1
Scared	1

Table 22

Student Responses to The Mission Reflecting Subject Matter and/or Style (Descriptive)

Response	Number of students who mentioned it
Smudged	1
Dripped colors	1
Different shapes	1

where 40 students (93%) responded similarly. In both cases, responses categorized as descriptive of style and/or subject and undeterminable often, in follow-up phrases, reflected empathy or personal experiences. Moreover, even the most terse answers offered more than one word, and in reviewing the actual completed booklets, one is struck by the actual amount most of the children wrote.

Summary

Approximately 91% of the non-art trained classroom teachers who responded to the Feedback Form (evaluation questionnaire) indicated that they strongly agreed that they would use workbooks such as these based on the analogic-metaphoric model for art appreciation. The remaining teachers (9%) agreed. One hundred percent of these teachers reported that their advance preparation was simple and brief and instructions to the teacher were easy to follow.

Approximately 82% strongly agreed that their students were interested. The remaining two teachers (18%) agreed. This data was similar to the question which asked if teachers thought the student responses were imaginative. In strong agreement were 82% while 18%

agreed. Also, eight teachers (73%) strongly agreed that students were able to proceed after receiving directions, while the remaining three teachers (27%) agreed.

Results gleaned from this instrument would reflect a high level of receptivity on the part of the non-art teachers and would indicate a great degree of teacher ease in utilization. Follow-up interviews with the ten teachers who consented to the taped interview format confirm these findings. All the interviewees (100%) said they felt a non-art trained teacher could use such booklets. Furthermore, all the interviewees (100%) said they themselves would use workbooks such as these for art or museum appreciation.

Student answers in the completed workbooks indicated that such a model would be appropriate for both the grade level and the subject (art and museum appreciation). Of the 129 responses analyzed, only one reflected a value judgment. This, however, was not a cursory response, for it followed a personal analogy and was placed in parentheses. It seemed to reflect the student's desire to justify the choice of an unpleasant physiological state as the original analogy. None of the students left blank spaces provided for their analogies. In fact, in several cases the written responses exceeded the space provided for answers.

Responses to all three paintings indicated a high degree of clearly identifiable personal and emotional experiences. A combination of responses reflecting a person, place, thing, or specific event and responses related to a psychological or physiological state were as follows:

Waterloo Bridge	44	(79.1%)
The Hull	34	(79.2%)
The Mission	40	(93%)

If one took into account the follow-up explanation and added to the reponses categorized as descriptive or undeterminable, these figures would be greatly increased. Responses from teacher questionnaires and interviews related to student interest and involvement helps confirm data retrieved from the completed student workbooks

Chapter V will present the conclusions of the study, discuss the significance and implications of the findings, and suggest areas for future study.

C H A P T E R V

SUMMARY

Introduction

The study has addressed an issue of timely importance: that of linking the wealth of resources contained within cultural institutions--namely, art museums--with education within the schools. In light of major cutbacks in public education budgets, schools must begin to look toward alternative methods of promoting aesthetic goals. Concurrently, museums have recently begun to expand their educative functions and have sought new and innovative methods which might better explicate their collections to a wider, more diverse audience.

Many of the didactic methods developed by museums rely upon the knowledge and expertise of a docent, art teacher, or museum educator. Such methods, while highly laudable, are often far removed from the reality of the classroom. School schedules, geographic proximity to the museum, and decreased funds for field trips or invited lecturers are but a few of the reasons. More often than not, those students and teachers fortunate enough to participate in a museum tour or program have little background or training to reinforce that experience.

Classroom teachers are left, for the most part, on their own, without sufficient guidance to make works of art meaningful to youngsters.

Most art appreciation texts center around factual information, interdisciplinary approaches to arts and humanities, or the development of critical skills. These often presuppose a level of art or aesthetic knowledge while offering very little in the way of motivation for either the young student or the non-art trained teacher.

One technique for approaching works of art relies heavily on the process of creative problem solving. The viewer joins what he/she already knows or has experienced with new information offered in the visual image. In this way, each individual viewer can follow a channel of personal perceptions toward an imaginative and empathetic identification with the work of art. Such a structure, based on analogic and metaphoric thinking, was put into practice by Gordon and Poze (1968, 1972, 1975) in workbooks oriented toward science and social studies. It was the belief of this researcher that workbooks based on this model would not only be appropriate for art and museum appreciation, but would also offer a facile, alternative structure with which non-art trained teachers could approach the goals of aesthetic education.

The purpose of this study was fivefold:

1. To develop a workbook based on the analogic-metaphoric model of Gordon and Poze which could be used as an instructional vehicle in the area of art and museum appreciation and geared toward original art objects.

2. To determine whether or not it was possible for the non-art trained teacher to successfully use such workbooks without the assistance of an art or museum education specialist.

3. To determine whether student responses to works of art could be more related to personal feelings and experiences encountered with these works and less of an inventory of what existed.

4. To determine whether such a workbook would evoke thoughtful, imaginative, and descriptive responses from youngsters regarding works of art, rather than immediate value judgments such as "I like it" or "I hate it."

5. To determine if such a workbook could be successfully used by upper elementary students in grades 4, 5, and 6.

Chapter I offered an introduction to the study by presenting the need for a personal, empathetic approach to the appreciation of art and museum objects as well as the problem of a lack of museum-oriented art appreciation curricula for elementary teacher and student use. It is important to develop educational materials in this area, not only to increase utlization and understanding of works of art, but also to provide teachers with models that are thought provoking and accessible. It is also important to encourage in students creative thinking, which can be applied to works of art as a step toward aesthetic

education.

Chapter II reviewed the literature in social areas central to the study:

1. A selected overview of art and museum education, including recent innovations and goals.

2. Art appreciation and the aesthetic experience.

3. The use of the analogic-metaphoric problem-solving technique as an instructional device.

This chapter synthesized these research areas into a framework which provided the rationale for developing an analogic-metaphoric workbook for empathetic art appreciation at the upper elementary grade level.

Chapter III described the workbook and presented the methodology for its dissemination and implementation. Information was collected from teacher questionnaires, follow-up interviews, and completed student workbooks.

Chapter IV compiled the results of the study related to both students and teachers from which conclusions were drawn. A discussion of these conclusions, including the implications and significance of the findings as well as recommendations for future study, will follow.

Conclusions

Research Issue A: To develop a workbook based on the analogic-metaphoric model of Gordon and Poze which could

be used as an instructional vehicle in the area of art appreciation and geared twoard original museum objects. Such a workbook was developed using, as its focus, four actual works of art in the collection of the Worcester Art Museum. All statements, questions, exercises, and illustrative reproductions revolved around these four works. Language in the workbook was kept simple and concise, and only minimal information about each artwork was offered.

Research Issue B: To determine whether or not it was possible for the non-art trained teacher to successfully utilize such a workbook without the assistance of an art or museum education specialist. Information from the teacher evaluation form as well as from the follow-up interview sessions indicates overwhelming affirmation of this workbook by participant teachers. Both the questionnaire and taped interviews reflect that 100% of the teachers involved agreed or strongly agreed that: (1) intructions were easy to follow; (2) advance preparation was simple and brief, (3) non-art trained teachers could use such booklets, and, perhaps most important, (4) each one of these teachers said they themselves would use workbooks such as this for art and museum appreciation. Teachers reacted favorably to the responses of their

students and, in addition, saw these booklets as related to other areas of their curriculum.

According to the methodology of this study, the non-art trained classroom teachers were left entirely on their own in regard to the implementation of the workbook format within their classes. The one-hour workshop provided sufficient time for teachers to become familiar with the format. Therefore, one can assume that the art or museum educator would not have to be present for workbook utilization. It is possible that the teacher workshop could be replaced altogether by a simple and instructive teacher guide book for using these materials. This, however, would be a concept to pursue for future studies.

Research Issues C and D: To determine whether student responses to works of art could be more related to personal feelings and experiences encountered with these works and less of an inventory of what exists. To determine whether the workbook would evoke thoughtful, imaginative, and descriptive responses from youngsters regarding works of art rather than immediate value judgments. These research issues are combined here in order to discuss student responses in depth. It was noted that only one student expressed a value judgment toward a

work of art and that was only after responding with personal feelings.

> [This painting is like] getting sick because of all the blood. [I would feel] awful because my insides are twirling around and I'm going to be sick. [This painting makes me feel] rotten and sick to my stomach. (I don't like this one.)

It should also be noted that in order to tabulate student responses most critically, tables were set up so as to reflect only the original analogy given by the students. Thus, out of the 129 analogic responses to the three paintings, one finds 13 (10%) that could be descriptive, in that they specifically refer to subject matter and/or style. However, if one examines these responses in the context of the complete exercise for each work, one finds that, in several cases, even the descriptive response is supplemented with personal feelings. The following responses to The Hull will illustrate this point:

> [This painting is like] a man killing and animal because there is a lot of blood. [I would feel] hert [because] he would be hurting me.

> [This painting is like] a bloody bunch of bones (murder) because its all chopped up and theres blood all over the place. [I would feel] terrible, sickening and grouse [because] someone murdered me.

> [This painting is like] a person that sloters cattle because the bones he/she has in the hand and because of the knife in the other hand. I would feel cruel and fine [because] I would be killing things. I would also fell fine because I would be helping people live with the beef that comes from animals. [This painting makes me feel] sad for the person that is being die-sected.

In regard to The Mission:

> [This painting is like], when an artist tripp and all of the colar went everwher because the colar are everwhere. [I would feel] im paint [because] I just wrecked a canvis. [This painting makes me feel] confused.

Student writings offered much more than one-word responses. In addition, these responses showed a strong relationship to personal feelings and experiences as well as being thoughtful and imaginative. Selected examples of responses to The Hull related to a person, place, thing, or specific event are as follows:

> [This painting is like] a person who caught a big fish and the person who was jealous killed him and wanted to take the honor. [I would feel] dead [because] someone jealous of me killed me and took my honor. [This painting makes me feel] sad. The person could of been rich and have a happy family.

> [This painting is like] a Atlanta black child because it looks like it has been slaugtered. I would feel pain [because] I am being cut up with a knife.

> [This painting is like] Death or pay by a poor man. Theres a dagger and a bowl like to pay or to die by the dagger. A poor man with nothing. [I would feel] so scared and wouldn't say anything [because] a man would kill me if I didn't pay and I was a very very poor man. [This painting makes me feel] sick because all the blood and dagger. And a poor man with his cloths in shreads.

> [This painting is like] Thanksgiving because there is a man trying to cut off the turkeys head, so he can cook the body and eat it. [I would feel] scared because that man was going to cut my head off and eat my body.

> [This painting is like] the president getting shot because they were both tragic. [I would feel] very helpless and scared [because] if I was getting shot I would be scared too.

> [This painting is like a] special holy funarul long ago. I would be mad at god for he letting it happen

Examples of responses to The Hull reflecting a psychological and/or physiological state were:

> [This painting is like] it's dark with death and sadness but anger because it black saddness. Cold and almost frezzing with fear. I think it is a dark world of hate like Sainten ruled it [because] it's so dark and so hateful like no one cared. [This painting makes me feel] angrey yet sad.

> [This painting is like] a violent murder because it reminds me of violents and blood. It looks meon an cruel. [I would feel] rotten, sad, terrible, and I'd probaly want to remove myself from the face of the earth [because] I'd be the cause of a killing. I would be a thing to hurt another person. [This painting makes me feel] like closing my eyes and getting it out of my mind and like taring it down. I resent it. We have enough violets. Art is sopose to be good, nice, colorful, and beauty not violents.

There can be very little doubt that these responses are thoughtful and related to personal feelings and experiences. Moreover, in this artwork students were asked to confront a painting that was meant to be disturbing. Without prior discussion of the title, the artist's methods of going to a medical school morgue for subject matter, or any reference to the values, ethics, or mores of society, youngsters, by the analogic-metaphoric structure, became acutely aware of issues that, while not pleasant to deal with, reflect the artist's intention. A painting that might have been passed by in the museum with comments of "ugh," "gross," or "I hate it" became a

vehicle for self-expression and getting in touch with one's own feelings.

While it could be said that Bloom's painting portrays something so distasteful that it would naturally elicit emotional responses, it is doubtful whether these responses would be as thoughtful without the analogic-metaphoric structure. In addition, Chapter IV offers similarly empathetic responses to Monet's peaceful work, Waterloo Bridge.

Perhaps the responses that best reflect the success of this approach are those given for Baber's The Mission. As this painting is abstract and non-objective, students had no subject matter with which to conjure up personal stories and myths. There were no clues offered in the subject of the work. The following are examples of student responses which are not only imaginative but also reflect personal feelings and experiences.

> [This painting is like] freedom because nothing is stopping you from going anywhere. [I would feel] nice [because] you can go anywhere you want, without something or someone stopping you. [This painting makes me feel] free.
>
> [This painting is like] being lost because all the shapes and colors are confusing. [I would feel] scared stiff constantly running and fearing everything [because] I'm lost. [This painting makes me feel] confused and lost.

Here, two youngsters reflecting on the same work had very different responses. Both responses could be directly

related to the personal issues children might deal with--namely, the ability to be free and not have someone such as a parent restrict one's activities; and being scared and lost. A painting which is often described by children on museum tours as "blobs of colors" or "stupid" was made accessible and provocative because of the structure of the workbook.

The previous two responses reflected psychological or physiological states. The following responses reflect a person, place, thing, or specific event that is obviously related to personal experience.

> [This painting is like] raindrops [and makes me feel] like I have alot of freedom and can go anywhere my friends are going.
>
> [This painting is like a] dancing recitle because it reminds me of the art of dancing. [I would feel] flexible [because] I was performing for a recitle. [This painting makes me feel] exasperating and tired but ready for whats coming up next.
>
> [This painting is like] a stained glass picture a child made because children always do thing's wrong when they make stained glass picture. It make's me feel happy because it's pretty and sad because another child goofed on stained glass.
>
> [This painting is like] 13 different colored lit candles melted down and mixed together because there a whole bunch of different colors mixed together. [I would feel] very hot and drippy [because] when a candle is lit it is very hots and the melted wax drips down the sides. This painting makes me feel like a salad with three different dressings.
>
> [This painting is like] a city sidewalk bustling with people because it looks like the pattern of people crowded around near a subway. Much like a modern

city sidewalk. [I would feel] anxious, curious, happy [because] I would be walking along and have an oppertunity to do what ever I want to do. It makes me feel proud

[This painting is like] a forest because of the ways that the colors were put on the canvas. And because of what I see when I look out the window in the summer time. [I would feel] good [because] I would have green grass, blue skies, and animals running through me that I could protect. [This painting makes me feel] good inside knowing that there are still green forests to paint.

[This painting is like] a rainy day because of the dark colors and shapes like raindrops. [I would feel] sad, mad and gloomy [because] I would be ruining people's day so that they can't go outside and have a good time unless they enjoy jumping in puddles. It makes me feel like I am inside on a cold, rainy day looking out and feeling sad.

[This painting is like] seeing a smudged picture that didn't come out right, the colors and shapes reminded me when I took a picture of our fort and it didn't come out right. [I would feel] mad [because] it was the only picture that was smudged. [This painting makes me feel] confused.

These are but a few examples of responses that clearly illustrate how the youngsters related The Mission to personal feelings and experiences in an imaginative and thoughtful wayl Without the inclusion of the follow-up questions, 79.2% of the responses to The Hull and 93% of the responses to The Mission were directly related to the students' life experiences. They reflect hobbies, special events such as birthdays, play activities, and reflections upon home, school, or possibly television occurrences. The diversity of responses also highlights the manner in

which students internalized and/or personalized these works. Moreover, these responses indicate that the analogic-metaphoric structure encourages eloquent, imaginative, and thoughtful responses to works of art. This, along with the fact that none of the students omitted responses to any work, addresses Research Issue E: To determine whether the workbook could be successfully utilized by upper elementary level students in grades 4, 5, and 6. The responses undoubtedly indicate that students can successfully use such a workbook.

Recommendations, Implications, and Suggestions for Future Research

Research described in Chapter II supported the need for educational materials related to art and museum appreciation which could be easily used by the non-art trained classroom teacher. Due to diminished school budgets, limited access to original works of art, and frequent unavailability of an art or museum education specialist, the non-art trained teacher has often been left to his/her own resources regarding art and museum appreciation. The above factors, combined with a lack of art historical knowledge, often prevent the classroom teacher from engaging in art and museum education

activities. Chapter II also supported the hypothesis that empathy, emotion, feelings, and personal experience are primary initial components of the aesthetic experience. The Synectics technique, which employs the use of analogies and metaphors taken from one's personal experience, had been successfully used with youngsters in science and social studies. This study offers positive results of using such structures for art and museum appreciation with upper level elementary students. Moreover, non-art trained teachers were, with minimal preparation, able to utilize analogic-metaphoric workbooks with their classes to study art objects.

Several implications, both practical and theoretical, are evident. First, the creation and dissemination of analogic-metaphoric workbooks would open art appreciation study to classroom teachers. As discussions of works of art are motivated by personal responses, the need for prior art historical training would be greatly minimized. However, a teacher guidebook offering additional information about the artworks presented could accompany the student booklets and might offer issues on which to base further class discussions. This study has shown that the non-art trained teacher could and would use such booklets. While the the teachers gained familiarity and knowledge of the analogic-metaphoric techniques used for

art appreciation, it is unclear whether or not they would pursue this structure without pre-prepared booklets. One posssibility for future study would involve teachers who utilized the original workbook. It would be interesting to determine whether these teachers would go beyond what was offered and prepare their own workbooks using additional examples of works of art. In other words, would teachers incorporate the analogic-metaphoric methods they learned, and create curriculum materials for art and museum appreciation--subjects with which they were not closely familiar?

Additional and more varied workbooks need to be developed which would incorporate many types of artworks and offer possibilities for extended use. These could then be evaluated to determine their effectiveness over a period of time.

Third, teachers indicated that such workbooks might well correlate with other curriculum areas. One might examine whether these teachers would use the analogic-metaphoric techniques offered in the original workbooks to create learning activities or workbooks for other subject areas. Furthermore, if teachers did create such curriculum materials, how effective would these be?

Original works of art, viewed empathetically, might provide the motivating subject matter for creative writing

and English composition. A fifth suggestion for future research would be a study to examine the effects of analogic-metaphoric art appreciation workbooks on children's writing skills. This could be broken down into the effects on expressive as well as the mechanical skills of writing. If writing skills could be enhanced by such booklets, then the effects might be twofold, enhancing both written language as well as art appreciation and aesthetic sensitivity. Such a study could involve experimental and control groups, taught by the same teacher and containing randomly selected students. These groups could then be compared with respect to subject matter content learned (art appreciation), improvement in writing skills (either expressive or mechanical), and attitudes of both students and teacher toward the study methods.

Sixth, this study did not attempt to focus upon any one particular reading or writing level. As the student population was random, based on the teacher's willingness to participate, and as completed student workbooks were evaluated without regard to reading or writing level, it is not known whether the analogic-metaphoric workbook for art appreciation was more effective with students of one level or another. An additional suggestion for future study proposes the utilization of identical workbooks with

students grouped not by grade level but by reading and/or writing level. This study could again compare achievements and growth in reading and/or writing skills of the two groups as well as the amount of subject matter learned.

It was noted in the student responses that some students placed themselves in the role of the person or thing doing the action while others wrote about themselves as the recipients of some external action. A seventh area for future study might examine the nature of the personalization of the analogy. Such psychological study might even extend into an examination regarding age or gender as socializing factors affecting the personalized response.

An eighth possibility for future study relates directly to the effects of such workbooks on museum attendance. The issue is of great concern to museum and art educators as well as others involved in similar cultural institutions. As the workbooks draw examples from actual works of art, it is possible that the use of such booklets might increase the curiosity of both student and teacher to actually visit a museum. Such a study would require long term documentation. Teachers and students alike might be periodically questioned regarding the number of museum visits they made over a period of

time. Data collected both before and after workbook utilization might indicate the effects of such booklets on museum attendance. Should the results of such a study show increased museum attendance, then the value of similar museum-generated curriculum materials would be evident.

A final consideration regards the use of such workbooks as a vehicle for extending appreciation of nonrepresentational works of art. According to Foss and Radich (1980):

> Art has been assigned in the minds of most people the function of presenting a representation of the natural world as we perceive it with our eyes. Nonrepresentational art that does not perform this function is incomprehensible to much of the general public. As a result, the typical viewer of nonrepresentational art is likely to become frustrated and retreat from these works (p. 40).

In light of the research in Chapter II indicating that the degree of realism depicted was the most important factor in determining viewer response (Hardiman & Zernich, 1982), it is interesting to note that the highest percentage of student workbook responses (93%) based on personal feelings and experiences was toward the one nonrepresentational painting offered. A study of viewer receptivity to nonrepresentational works before and after workbook use would be of great benefit to artists as well as art and museum educators. Should an analogic-

metaphoric structure for art appreciation increase viewers' receptivity and understanding of such works, then it might provide a valuable link between observer and contemporary art while obliterating the notion of such art being for the knowledgeable elite.

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APPENDIX A

NAEA MEMBERSHIP SURVEYS

TABLE 23

NAEA MEMBERSHIP SURVEY DETERMINING
INVOLVEMENT AND/OR INTEREST IN MUSEUM EDUCATION
Classification of Programs according to Age
Level of Target Audience

	Number	
Pre-School	1	(1%)
Elementary School Age	24	(24%)
Secondary School Age	8	(8%)
Elementary and Secondary School Age	29	(29%)
College and Graduate School Age	9	(9%)
Adults	11	(11%)
All Ages	18	(18%)

Note: Percentages are based only on the responses to the survey and do not necessarily reflect national programming.

TABLE 24

NAEA MEMBERSHIP SURVEY:

Classification of Museum Programs by Institutional Collaboration

	Number	
Elementary School--Museum	21	(21%)
Secondary School--Museum	7	(7%)
Combination of above	13	(13%)
School District--Museum	12	(12%)
University--Museum	11	(11%)
Other (either non-collaborative program or not clearly specified in response)	36	(36%)

TABLE 25

NAEA MEMBERSHIP SURVEY

Classification of Museum Programs according to the General Nature of the Educational Experience

		Number	
1)	Display of an educational exhibition	3	(3%)
2)	School (District) designing a Museum in the Schools	5	(5%)
3)	Single visit museum gallery experience	14	(14%)
4)	Multiple visit museum gallery experience	5	(5%)
5)	Visits by museum docents to schools	7	(7%)
6)	Multi-unit curriculum involving both classroom and museum visit components		
	a) offered to schools by museums	11	(11%)
	b) designed and initiated by schools	10	(10%)
7)	Studio and gallery experience in museums	10	(10%)
8)	Distribution of audio-visual resources to schools	9	(9%)
9)	Self-guiding materials for students' museum visits	1	(1%)
10)	Career Education in museums	1	(1%)
11)	Evaluation of effectivenss of museum visit as educational experience	1	(1%)
12)	Art consultation service	1	(1%)
13)	Training volunteers to work in the classroom	1	(1%)
14)	Teacher workshops offered by museums	9	(9%)
15)	Teacher training at higher educational institutions		
	a) focusing on helping teachers use museums as a resource	5	(5%)
	b) focusing on museum teaching methods	7	(7%)
		100	(100%)

APPENDIX B

WORKBOOK

LookALikeness

WRITTEN BY
Marilyn JS Goodman

ILLUSTRATIONS BY
Stephen Connolly

Introduction

The best way to learn about art is by looking at it. Sometimes the things we see remind us of something else. In this way, we can make connections that are quick and fun and what we learn lasts a long time.

These exercises are not easy because sometimes your connections don't make sense to anyone else. That's why it is important to give reasons and explain your answers. <u>There is no one right answer</u> because everyone thinks differently. Your explanations tell how you think.

For example, try to think about why something is like something else. Why is love like chocolate milk?

1. It's good for you.
2. It's sweet.
3. They both can go sour.

You see, there are lots of answers. What reason can you think of for why love is like chocolate milk?

_____

_____

Each person will have a different connection and explanation.

****

You can make the same connections with paintings. A painting of a dark cave may remind you of a nightmare, or a mystery story or a big black box. In LookAlikeness you will practice looking at paintings by making connections with things you already know. <u>THE IMPORTANT THING IS NOT TO DESCRIBE THE PAINTING BUT TO MAKE YOUR OWN CONNECTION TO WHAT IT IS LIKE</u>. Sometimes this will seem silly but everyone thinks differently. Learning about art can be fun.

1.

IT'S JUST LIKE WHAT?

LOOK AT THIS PAINTING.

TWO WELL DRESSED GENTLEMEN ARE ESCORTING A LADY INTO A ROOM. ANOTHER MAN SITS AT A TABLE CAREFULLY LOOKING AT SOMETHING. LOOK AT THE PAINTING. YOU ARE NOT GOING TO DESCRIBE WHAT IS GOING ON BECAUSE EVERYONE CAN SEE THAT. WHAT YOU ARE GOING TO DO IS DECIDE WHAT THE PAINTING IS LIKE. IN THIS EXAMPLE, CIRCLE THE DESCRIPTION ON THE NEXT PAGE THAT MOST FITS THE WAY THIS PAINTING MAKES YOU FEEL. THEN EXPLAIN YOUR CHOICE BECAUSE YOUR REASON IS IMPORTANT. THERE IS NO RIGHT ANSWER.

THIS PAINTING IS LIKE: (CIRCLE ONE)

GOING TO THE DENTIST

A TELEVISION SHOW

BEING CALLED TO THE PRINCIPAL'S OFFICE

WHY?_____

_____

_____

_____

YOU MIGHT HAVE SAID THIS PAINTING IS LIKE GOING TO THE DENTIST BECAUSE THE LADY LOOKS UNSURE ABOUT GOING IN.

OR, YOU MIGHT HAVE SAID THIS PAINTING IS LIKE A TELEVISION SHOW BECAUSE THE PEOPLE LOOK LIKE ACTORS.

OR, YOU MIGHT HAVE SAID THIS PAINTING IS LIKE BEING CALLED TO THE PRINCIPAL'S OFFICE BECAUSE THE MAN AT THE TABLE LOOKS LIKE HE IS READING A BAD CONDUCT REPORT.

GO BACK TO <u>YOUR CHOICE</u> AGAIN. IF YOU WERE GOING TO THE DENTIST, OR IF YOU WERE A TELEVISION SHOW OR IF YOU WERE CALLED TO THE PRINCIPAL'S OFFICE, <u>HOW WOULD YOU FEEL</u>?

I WOULD FEEL_____

BECAUSE_____

_____

_____

NOW LOOK AT THE PAINTING AGAIN. HOW DOES THIS PAINTING MAKE YOU FEEL?_____

_____

THE LAST PAINTING IS CALLED "VISIT TO A LIBRARY" AND WAS PAINTED BY PIETRO LONGHI. WHEN YOU LOOK AT THE PAINTING AND MAKE CONNECTIONS WITH WHAT YOU KNOW YOU CAN GET AN IDEA OF WHAT THE ARTIST WANTS YOU TO FEEL. IT'S EASY TO SEE THAT GOING TO A LIBRARY WAS MUCH DIFFERENT IN THOSE DAYS.

****

WATER UNDER THE BRIDGE

SOMETIMES PAINTINGS REMIND YOU OF THINGS YOU HAVE DONE OR FELT. OTHER TIMES THEY ARE LIKE SOMETHING COMPLETELY DIFFERENT OR STRANGE. LOOK AT THE NEXT PAINTING.

THE ARTIST HAS PAINTED A BRIDGE OVER A BODY OF WATER. IN THE BACKGROUND IS A MISTY VIEW OF A CITY. CIRCLE THE THING THAT IS MOST LIKE THIS PAINTING TO YOU. REMEMBER, THERE ARE NO RIGHT OR WRONG ANSWERS. ONLY YOUR REASONS ARE IMPORTANT.

4.

THIS PAINTING IS LIKE: (CIRCLE ONE)

A BROKEN HEART

SLEEP

A KITTEN

WHY?_____

_____

_____

_____

_____

IF YOU WERE THE THING YOU CHOSE (A BROKEN HEART, SLEEP, A KITTEN) HOW WOULD YOU FEEL? BE THAT THING! HOW DO YOU FEEL?

I WOULD FEEL_____

_____

BECAUSE_____

_____

_____

LOOK AT THE PAINTING AGAIN. HOW DOES THE PAINTING MAKE YOU FEEL?

_____

_____

THE FRENCH PAINTER, CLAUDE MONET, PAINTED THIS PICTURE OF "WATERLOO BRIDGE." HE PICKED A SPECIAL TIME OF THE DAY AND USED SPECIAL COLORS TO MAKE US FEEL A CERTAIN WAY ABOUT THIS SCENE. DID HE SUCCEED?

****

5.

NOT A PRETTY PICTURE

ARTISTS SOMETIMES PAINT THINGS THAT ARE NOT PRETTY. OUR REACTIONS TO THESE PAINTINGS SHOULD BE LESS THAN PLEASANT IF THE ARTIST WAS SUCCESSFUL.

LOOK AT THE NEXT PAINTING.

THIS TIME THERE WILL BE NO CHOICES FOR YOU TO CHOOSE FROM. YOU WILL HAVE TO USE YOUR OWN IMAGINATION AND MEMORY TO DECIDE WHAT THIS PAINTING IS LIKE. DON'T DESCRIBE WHAT YOU SEE. OUT OF ALL THE THINGS YOU KNOW, WRITE DOWN WHAT THIS PAINTING IS LIKE.

THIS PAINTING IS LIKE_____

_____

WHY?_____

_____

_____

_____

_____

Now forget the painting. Become whatever it was that you chose. BE THAT THING! How do your feel?

I would feel_____

_____

Because_____

_____

_____

How does this painting make you feel?_____

_____

_____

Hyman Bloom painted many pictures of dead bodies in the morgue. Very often, he went to a medical school to watch the doctors dissect bodies for an autopsy. This painting, "The Hull," might remind you of many things that are ugly or even disgusting. It was not intended to make you feel happy in the same way as a horror movie tries to scare you.

****

7.

What you see is what you get

During this century, many artists have stopped painting pictures of things we can recognize. Your reaction to these paintings should be based on the colors and shapes.

Look at the next painting.

The artist has used colors and shapes to make us feel a certain way. Since it is not a picture of something we know we have to think about how the painting makes us feel. Look at the way the colors are painted on the canvas. Look at the

SHAPES AND WHERE THEY ARE PLACED.

AGAIN, THERE WILL BE NO CHOICES FOR YOU TO CHOOSE FROM. YOU WILL HAVE TO USE YOUR OWN IMAGINATION AND MEMORY TO DECIDE WHAT, OUT OF ALL THE THINGS YOU KNOW OR HAVE SEEN, IS THIS PAINTING LIKE. DON'T DESCRIBE WHAT YOU SEE. WRITE DOWN WHAT THIS PAINTING IS LIKE.

THIS PAINTING IS LIKE_____

_____

WHY_____

_____

_____

_____

_____

NOW FORGET THE PAINTING. BECOME WHATEVER IT WAS THAT YOU CHOSE. BE THAT THING! HOW DO YOU FEEL?

I WOULD FEEL_____

_____

BECAUSE_____

_____

_____

HOW DOES THIS PAINTING MAKE YOU FEEL?_____

_____

_____

ALICE BABER ENTITLED THIS PAINTING, "THE MISSION." THE ARTIST HAS GIVEN US NO CLUES TO WHAT THIS PAINTING MEANS. WE CAN ONLY DECIDE HOW IT MAKES US FEEL WHEN WE LOOK AT IT. JUST ABOUT EVERYONE WILL HAVE A DIFFERENT REACTION TO THIS PAINTING BECAUSE EVERYONE FEELS DIFFERENTLY ABOUT THE COLORS BLUE AND GREEN AND THE CIRCULAR SHAPES. YOUR REACTION IS CORRECT FOR YOU. THERE ARE NO RIGHT OR WRONG ANSWERS.

••••••••••••••••••••••••••

THE NEXT TIME YOU COME IN CONTACT WITH PAINTINGS YOU WON'T HAVE TO BE AFRAID THAT YOU DON'T KNOW ANYTHING ABOUT THEM. FORTUNATELY, YOU HAVE A SYSTEM FOR LOOKING AT PAINTINGS IN A NEW WAY.

••••••••••••••••••••••••••

THE END

APPENDIX C

LETTER INVITING WORKSHOP PARTICIPATION

LETTER TO PARTICIPATING TEACHERS

MODEL SCIS EVALUATION FORM

WORKSHOP EVALUATION QUESTIONNAIRE

PERMISSION TO INTERVIEW LETTER

LIST OF INTERVIEW QUESTIONS

DIVISION OF EDUCATION

20 November 1981

OPPORTUNITY FOR CLASSROOM TEACHERS OF GRADES 4, 5, OR 6

The Education Department of the Worcester Art Museum has been striving to evolve methods which would assist classroom teachers in making works of art more meaningful to their students. Now, more than ever, the Art Museum can provide opportunities and resources for the study of works of art both inside and outside of the classroom.

Currently, a new self-study booklet is being piloted which is geared to the upper intermediate elementary grades. This booket incorporates looking at works of art with direct writing experiences based on the individual students' feelings and responses to these objects.

A limited number (15) of classroom teachers from grades 4, 5 or 6 will have the opportunity to utilize these materials with their classes. NO PRIOR KNOWLEDGE OF ART IS REQUIRED.

A one hour orientation session for selected teachers will be held on the second floor of the Higgins Education wing on Wednesday, January 13th, 1982 from 3:15 to 4:15 P.M. All participating teachers must attend this orientation session in order to familiarize themselves with procedures for using the self-study units.

Teachers participating in this session will be provided with copies of the self-study booklet for each of their students, a small set of slides and an evaluation form which must be returned before the end of January. THERE IS NO FEE FOR REGISTRATION OR MATERIALS.

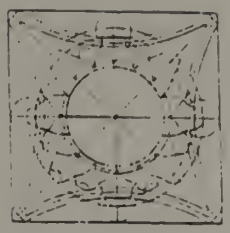
If you would like to take advantage of this unique opportunity, please fill out the form below and return it to: Merith Cole, CUSWAM, 55 Salisbury Street, Worcester, MA 01608.

FORMS MUST BE RECEIVED BY DECEMBER 16th, 1981. YOU WILL RECEIVE WRITTEN CONFIRMATION BEFORE THE JANUARY SESSION.

NAME_____ HOME PHONE_____

ADDRESS_____ ZIP_____

WORCESTER ART MUSEUM 55 SALISBURY STREET WORCESTER MASSACHUSETTS 01608 TELEPHONE 617-799-4679



DIVISION OF EDUCATION

18 December 1981

Dear Teacher:

Thank you for responding to our invitation to pilot a new self study guide for intermediate level students. Although this program has been used on numerous occasions with school and adult groups the completion of the classroom booklets have been quite recent. This pilot program is limited to 15 teachers.

Due to the fact that my name could affect the validity of the self selection responses to the original letter, I did not identify myself. I will, however, be conducting the program with the permission of the Museum's Education Division but through the Clark University School at the Worcester Art Museum.

The group will meet for one hour between 3:15-4:15 P.M. on Wednesday, January 13th in the seminar classroom space on the second floor of the Higgins Education Wing. At that time, you will be given booklets and instructions for your classes. As previously stated, you will be asked to complete a short evaluation questionnaire based on the success or feasibilty of this booklet's use with your classes. This must oe handed in before the end of January.

I look forward to seeing some old friends, meeting new ones and sharing this material with you. I feel strongly that your students will benefit greatly.

Sincerely,

Marilyn J. Goodman

Marilyn J. Goodman
Director
Clark University School at the Worcester Art Museum

Name_____ School_____ City_____ State_____

Grade_____ Organisms Concept/Process Evaluation Activity_____

Circle the number that best represents your agreement with each statement for this activity.

	Disagree				Agree
1. The instructions to me were clear and easy to follow.	1	2	3	4	5
2. The advance preparation was acceptably simple and brief.	1	2	3	4	5
3. The students were able to proceed with the activity after receiving the suggested directions.	1	2	3	4	5
4. The criteria in the evaluation supplement were easy to apply to my students' responses.	1	2	3	4	5
5. The performance level of my students was high.	1	2	3	4	5
6. I plan to use this evaluation activity again next year.	1	2	3	4	5

Circle the phrase that indicates how you recorded the students' responses.

1. I did not record the responses. 2. I used my own record book or procedures.
3. I used the SCIS suggested profiles.

Please describe any adaptations you made, problems you encountered, or improvements you suggest.

I did not use this activity because_____

January 1982

FEEDBACK FORM

Grade_____ No. of students in class_____

Approximate time spent in class with booklet_____

	Agree				Disagree
1. Instructions to teacher were easy to follow.	1	2	3	4	5
2. Advance preparation was simple and brief.	1	2	3	4	5
3. Children were interested.	1	2	3	4	5
4. Students were able to proceed after receiving directions.	1	2	3	4	5
5. Student responses were imaginative.	1	2	3	4	5
6. I would use booklets such as this for art appreciation.	1	2	3	4	5

Additional comments:_____

_____

_____

_____

_____

_____

_____

Please describe any adaptations or improvements you would suggest.

_____

_____

_____

PLEASE ENCLOSE 3-4 COMPLETED BOOKLETS WITH THIS FORM. THANK YOU.

Department of
Visual and Performing Arts

CLARK UNIVERSITY

Clark University School
at the Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts 01608
617/793-7679

15 April 1982

Dear Teacher:

Thank you for participating in the pilot of the new self study guide for intermediate level students - LookAlikeness. Your returned questionnaires as well the the samples of student work have proved to be extremely helpful.

We would now like to conduct short interviews with the teachers who utilized the guide to determine the feasibility of use with non-art trained teachers. We would also like to determine any factors which you think either facilitated or hindered your ability to use the guide and/or any factors which affected student use.

An impartial interviewer can come to your school during lunch hour or at the conclusion of the school day. This can occur in early May. All responses will be kept confidential and you are free to withdraw from the interview at any time. Data will be reported in aggregate to assure anonymity, and will be destroyed. Any questions or concerns you have about the guide are welcome.

If you are willing to participate in this short interview, please return the form at the bottom of this note. Please indicate the name and address of your school as well as the best time for the interview. You will receive a written confirmation of these arrangements.

Again, thank you for your help and considerstion.

Sincerely,

Marilyn S Goodman

NAME_____ SCHOOL_____

SCHOOL ADDRESS_____ SCHOOL PHONE_____

PREFERENCE FOR INTERVIEW DAY AND DATE_____ TIME_____

IN WHAT OFFICE OR ROOM WILL THE INTERVIEW TAKE PLACE?_____

INTERVIEW QUESTIONS FOR TAPED RESPONSES

1. What is your overall reaction to the LookAlikeness booklet as you reflect back on it at this time?

2. What do you see as the strengths of the booklet?

3. What do you see as the weaknesses of the booklet? Do you have any suggestions to improve the weaknesses?

4. Do you see any purposes beyond art appreciation for these booklets? If so, what are they? What other curriculum areas might they touch upon?

5. Do you feel that a non-art trained teacher could use a booklet such as this? Please describe any problems a non-art trained teacher would have using the booklets?

6. What one word would describe the student responses to the booklets?

7. For what grade level would the booklets be best suited?

8. Would you use a booklet such as this for art and museum appreciation?

9. What is your general opinion regarding new approaches to teaching that appear periodically in workshops and conferences?

10. What degree of trust and administrative support is there when you try out new ideas?

11. Please describe any other art appreciation activities you have used in the past with your class.